

Fall Movie Preview

AUG. 21/28, 2015
#1377/1378

STAR WARS
GALACTIC
DOUBLE ISSUE

Entertainment WEEKLY

Exclusive STAR WARS

THE FORCE AWAKENS

A SHORT TIME AGO
IN A GALAXY NEARBY... WE GOT
**NEW PHOTOS &
INTEL FROM THE SET!**

Plus!
J.J. ABRAMS
REVEALS SECRETS
OF THE DARK SIDE

GET THE
SCOOP ON
75
FILMS
STARRING

Jennifer Lawrence
Daniel Craig
Sandra Bullock
Julia Roberts
Leonardo DiCaprio
Matt Damon
Angelina Jolie Pitt
Idris Elba
Cate Blanchett

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THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Aldis Hodge, Neil Brown Jr., Jason Mitchell, O'Shea Jackson Jr., and Corey Hawkins



1

MOVIES STRAIGHT OUTTA COMPTON

• The thrilling N.W.A biopic captures all the aggression and passion of the group's landmark 1988 album as it tells the wild tale of Ice Cube, Dr. Dre, Eazy-E, MC Ren, and DJ Yella's rise to fame—and their revolutionary impact on the music industry. (Rated R)

2

TV SHOW ME A HERO

• Set in 1987, this HBO miniseries starring Oscar Isaac is based on the true story of racial divide over public housing in Yonkers, N.Y. Gripping, intelligent, and suspenseful, the six-episode saga feels like an extra season of co-writer David Simon's *The Wire*. (HBO, Sundays, 8 p.m.)

3

MUSIC M3LL155X, FKA twigs

• The critically adored Brit (born Tahliah Barnett) continues to expand the parameters of pop, indie, and R&B on this gorgeously atmospheric five-song set. And she's just as much a visual artist, too; the EP comes with a deeply trippy video for each track.

4

WEB KLOSSY

• Karlise Kloss' YouTube channel isn't just about leggy ladies on the runway. The supermodel delivers a charming, down-to-earth look at her life, which includes attending college, coding, and baking. Join us as we watch and hold our breath for a cameo from BFF Taylor Swift.

5

TV KEVIN FROM WORK

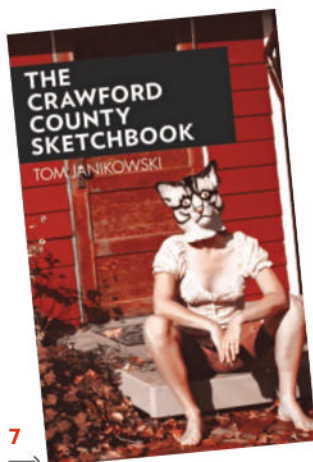
• What's funny, sweet, and covered in flirty Post-it notes? This adorable romantic sitcom about a guy who tells his work crush how he really feels about her—just a moment too soon. (ABC Family, Wednesdays, 8 p.m.)

The Must List

6
→



7
→



8
→



9
→



10
→



6

BOOKS **BORN ON THE BAYOU**, by Blaine Lourd

• This witty, evocative memoir puts a vivid Southern spin on the classic rags-to-riches tale. Lourd recalls his Louisiana upbringing and life with his father, "Puffer," a magnetic, engaging salesman who helps the author find himself.

7

BOOKS **THE CRAWFORD COUNTY SKETCHBOOK**, by Tom Janikowski

• Through a series of character sketches, the funny, endearing, and at times heartbreaking folks of Janikowski's fictional community come alive as a generations-long rivalry between two families plays out.

8

MUSIC **DARK BLACK MAKEUP**, Radkey

• Three brothers from Missouri hit the mark with a series of insanely catchy, infectiously fuzzy, glammy garage-punk songs on one of the most bracing rock debuts of the year. Crank up throw-back hardcore-anthem treats like "Feed My Brain" and "Song of Solomon."

9

GAMES **PRUNE**

• This wildly creative, totally addictive, and oddly soothing iOS game about pruning trees (yes, really) will keep growing on you as you rapidly work to guide individual branches into the sun. Now make like a tree and go download it!

10

MUSIC **E-MO-TION**, Carly Rae Jepsen

• Yes, she knows you loved "Call Me Maybe." No, there's not another hit like it here. Instead, Canada's best export since maple syrup delivers a near-perfect set of airy synth jams that recall the glory days of '80s girl-pop, with a 2015 sheen.



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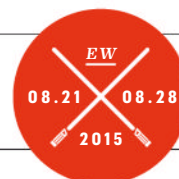


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Fantastic Four

Fox hoped to revive its flailing franchise. But the shoot was a hot mess, and on the eve of the film's release, director Josh Trank fired off a devastating tweet. The incendiary inside story behind the year's most *Fantastic* flameout.

BY ANTHONY BREZNICAN

19

Fall Movie Preview

There will be Star Wars this fall, in every sense. Johnny Depp goes gangster in *Black Mass*, Julia Roberts seeks revenge in *Secret in Their Eyes*, Angelina Jolie Pitt and Brad Pitt spar over their marriage in *By the Sea*, Jennifer Lawrence takes the fight to President Snow in the final *Hunger Games*, Matt Damon battles for survival in *The Martian*, and *The Force Awakens* ▶ wants to rule the galaxy. Brace yourself. This is going to be epic.

C-3PO (Anthony Daniels) with a mysterious red arm and R2-D2 on the set of *Star Wars: The Force Awakens*

NEWS AND COLUMNS

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ON THE COVER

Adam Driver as *Star Wars: The Force Awakens'* Kylo Ren. Photograph by Jules Heath/© Lucasfilm 2015.

THE WEEK'S
BEST

Sound Bites

TWEET OF THE WEEK

Real Fan Letter: Dear R.L., I know people from the 90's read your books, but I still like them. @RL_Stine

"It's football, Daddy. Violence is the view."

—Paige (Katie Holmes), explaining the appeal of an NFL team in Los Angeles, on *Ray Donovan*

"You're a terrible spy, cowboy."

—Illya (Armie Hammer), to Napoleon (Henry Cavill), in *The Man From U.N.C.L.E.*

"Speak a little truth and people lose their minds."

—Ice Cube (O'Shea Jackson Jr.) in *Straight Outta Compton*

"Do you have a gig tonight, or do you always dress like a hooker from *Night Court*?"

—Julie (Mamie Gummer) to her estranged mother, Ricki (Meryl Streep), in *Ricki and the Flash*

"Harvey, I may look good for my age, but I wasn't born yesterday."

—Jessica (Gina Torres) on *Suits*

"The best defense against bulls--- is vigilance. So if you smell something, say something."

—Jon Stewart, bidding farewell, on *The Daily Show*

"My life is going very well. I'm in a bowling alley about to sit down on a napkin."

—Billy (Billy Eichner) on *Difficult People*

JACKSON: JAMIE TRUEBLOOD; HOLMES: MICHAEL DEMONDO/SHOWTIME; HAMMER: DANIEL SMITH; TORRES: SHANE MAHOOD/USA NETWORK; GUMMER: BOB VERGARA; STEWART: MARTIN CROOK/COMEDY CENTRAL; EICHNER: ALI GOLDSTEIN/HULU

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News+Notes



Scoring Summer TV

Reality, mystery, *True Detective*—we take a look at who (and what) sizzled this season and who got burned.

By James Hibberd and Natalie Abrams

◀ (Clockwise from bottom left) Kaitlyn Bristowe, Rami Malek, Caitlyn Jenner, Taylor Kitsch, Rachel McAdams, and Colin Farrell

•••

TV fans lived in an inverted universe this summer: HBO's *True Detective* was, in a word, crappy; USA's newest drama, *Mr. Robot*, is terrific; and Lifetime produced one of the season's biggest critical successes. Our heads may still be spinning, but here's our annual run-down of summer TV's winners (and loooooosers). Thankfully, we can still poke fun at Ryan Seacrest—otherwise we'd be *really* confused.

◉ **WINNER**

Mr. Robot

Mr. Robot isn't the first time USA has attempted to go dark with a series, but the brainy, dystopian hacker drama starring Rami Malek is the first time the network perfected the effort, and it has all of Hollywood talking—and watching. (And after years of strikeouts, Christian Slater finally has a hit!)

◉ **LOSER**

The Whispers

ABC was so desperate to protect the freshman show's big reveal—it's aliens, *duh*—that most viewers had no idea what they were watching and lacked the patience to stick around long enough to find out.

◉ **WINNER**

Kaitlyn Bristowe

The bawdy Bachelor-ette plowed our fields by daring to have pre-Fantasy Suite sex, then shocked us again by being totally unashamed. She publicly defended her actions, spiked the aging franchise's finale ratings by 25 percent, and earned our undying love (as well as Shawn's).

◉ **LOSER**

Ryan Seacrest

Knock knock! Who's there? Not viewers, that's for sure. Fox axed the *American Idol* host's roving quiz series *Knock Knock Live* after only two episodes—which is two more than we ever thought Fox would air. Seacrest? Out!

◉ **WINNER**

Wayward Pines

Pushed to summer (and long rumored to be a mess), Fox's limited sci-fi thriller series was a surprise sleeper with a satisfying ending. Naturally, Fox now wants to figure out how to make more, which just proves that no matter what networks tell you, a TV series is only "limited" if it's a flop.

◉ **LOSER**

True Detective

Last year's darling landed on nearly every best-of list—which is why we're still scratching our heads over how season 2 became 2015's Twitter piñata. Despite heavily buzzed new stars Vince Vaughn, Colin Farrell, and Rachel McAdams, the show plummeted to TV depths we haven't seen before—and the viewers who toughed it out couldn't decide whether they were hate-watching or hope-watching. Fans struggled with a totally confusing story (do we even care who killed Caspere?), wholly unlikable characters (Vaughn's Frank gave new meaning to the word *despicable*), and howler lines such as "It's like blue b---s in your heart," "In America, everyone's a gynecologist," and "Everything is f---ing." (Actually, one of those is from *Showgirls*, and we bet you don't know which.)

◉ **WINNER**

UnREAL

Lifetime's cringe dramedy built a solid following with a captivating behind-the-scenes look at a *Bachelor*-esque reality show, brilliantly scheduled to air in conjunction with the ABC series. It quickly

scored a second season, not to mention earned the network relevance and respect (from its youngest-skewing audience ever) for its bold storytelling choices and shameful characters you just can't help but root for.

◉ **LOSER**

Hannibal

We love NBC's freakishly artful gothic drama as much as any #Fannibal, but the broadcaster pulled the plug after ratings slumped 54 percent, and potential saviors like Amazon and Hulu decided not to continue Will and Hannibal's deadly dance.

◉ **CALL IT A DRAW**

Caitlyn Jenner

She announced her gender transition amid a carefully orchestrated media rollout and has since fascinated, inspired, and educated with her every move. But her E! docuseries *I Am Cait* lost half of its audience in its second episode, suggesting that the former *Keeping Up With the Kardashians* wallflower may have a tough time transitioning into a full-time star.

A SNEAK PEEK AT TV TO COME

The Television Critics Association press tour—a marathon of panels, parties, and news ahead of the fall TV season—wrapped on Aug. 13, and we were there through it all. Here's what you need to know.

▶ **EMPIRE BUILDING** Fox ordered a musical-drama pilot called *Star* from *Empire* co-creator Lee Daniels about the formation of a girl group in Atlanta. Then Daniels went rogue by stating an *Empire* spin-off is inevitable and would focus on a young Cookie.

▶ **GAME OF THRONES LIVES—BUT JON SNOW DOESN'T** HBO's fantasy sensation won't stop at the oft-cited seven seasons, and will feature Ian McShane (*Deadwood*) in a mystery role and Max von Sydow (*The Exorcist*) as the three-eyed raven.

▶ **LOUIE GOES MIA...AGAIN** The FX comedy is going on "extended hiatus," but an unofficial spin-off with costar Pamela Adlon got the green light. It's official: Louis C.K. is the new Larry David.

▶ **BREAKIN' UP** First Gwen and Gavin, now this: Kermit and Miss Piggy announced they've separated ahead of ABC's docu-style *Muppets* sitcom, while on Fox's upcoming *The X-Files*, Mulder and Scully have also split.

▶ **THE CW'S BUZZY GUEST STARS** Britney Spears will head to *Jane the Virgin* as Rogelio's nemesis, and *Arrow* will resurrect John Constantine (Matt Ryan) for a post-cancellation crossover.



▶ *Empire's* Taraji P. Henson

Pop Culture Confidential

Know why the Hollywood Hills are so big? Because they're full of secrets. On the heels of our best Friend's unannounced nuptials, we revisit 10 of Hollywood's most celebrated surprises and guarded mysteries. **By Chris Nashawaty and Kevin O'Donnell**

1 Jennifer Aniston and Justin Theroux (finally) tie the knot

After years of tabloid scrutiny—She's pregnant! He's cheating! She's obsessed with Angie!—the *Friends* star finally wed her real-life Ross in a surprise Aug. 5 L.A. wedding. **Was the secret worth keeping?** Sure, but we would've loved a gossip item titled "How Angie Sabotaged Jen's Big Day!"

2 Beyoncé pulls a Beyoncé

Bey's out-of-nowhere 2013 LP set a new normal for the music industry and proved prerelease promotional fanfare isn't necessary when you're queen: The album broke iTunes sales records in just three days.

Worth keeping?

Um, yeah—we wish we woke up to a surprise Bey album every day.

3 Who's "So Vain"?

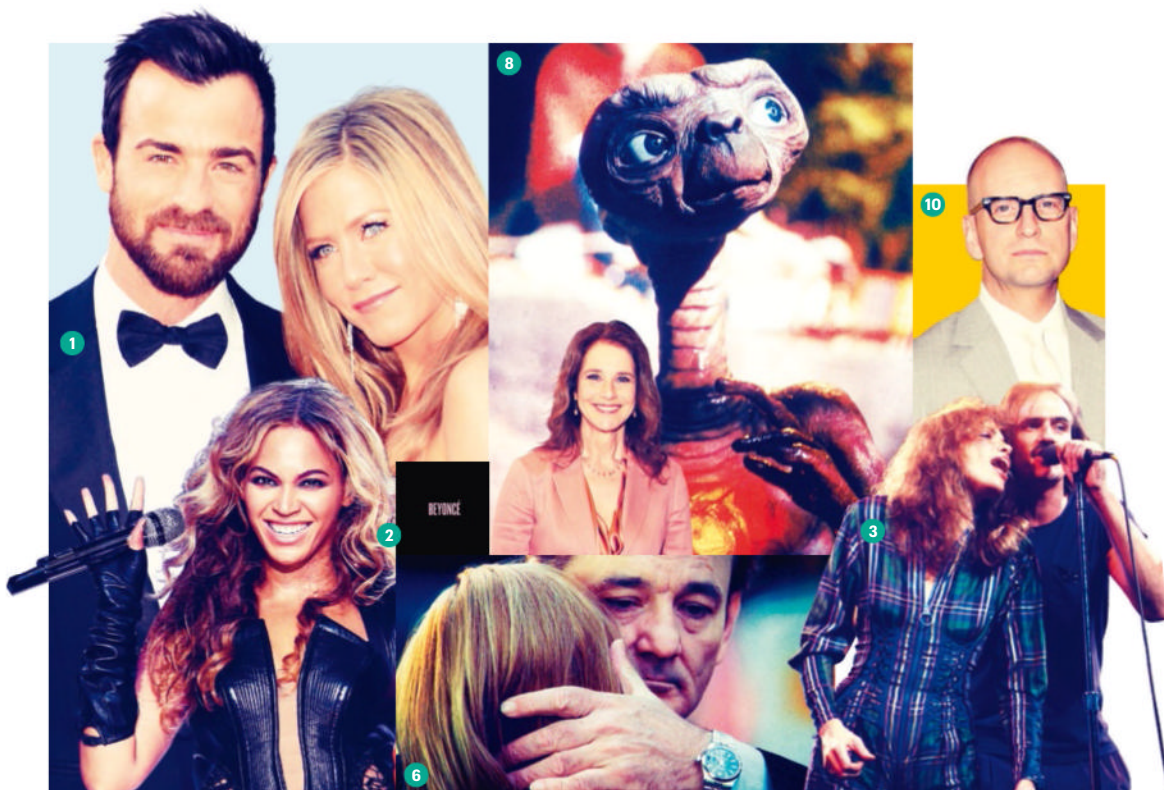
Is that you, Warren Beatty? James Taylor? The subject of Simon's takedown of an egomaniac in "You're So Vain" has been a guarded secret since 1972. (NBC exec Dick Ebersol paid \$50,000 at a 2003 auction to find out.)

Worth keeping?

We love a romantic mystery, but this one's lost its allure.

4 What's in the box, Kevin Spacey?!

Spacey's turn as the



evil-incarnate serial killer in 1995's *Se7en* wasn't credited in the opening sequence so the audience would be in the dark until the third-act reveal. **Worth keeping?** Yes. The movie got a major aha moment thanks to Spacey's idea.

5 R2-D2 and C-3PO cameo in *Raiders of the Lost Ark*

During the Well of Souls scene in the 1981 classic, Indy discovers the Ark of the Covenant, and in hieroglyphics next to him there's an inside joke for the eagle-eyed: etchings

of the *Star Wars* droids cavorting with Egyptian gods. **Worth keeping?** Totally. Thirty-four years later, the ultimate movie Easter egg still fills us with glee.

6 Bill Murray's line gets *Lost in Translation*

At the end of Sofia Coppola's 2003 flick, Murray whispers something inaudible (and improvised) into costar Scarlett Johansson's ear. **Worth keeping?** Meh. Thanks to the magic of audio processing, Internet sleuths have determined he says something along the

lines of "I have to be going now, but don't let that come between us." Not exactly game-changing.

7 "You Oughta Know" Joey?

It's long been rumored that the Grammy-winning 1995 single is about Alanis Morissette's fling with *Full House*'s Dave Coulier. The singer has never fessed up, but Coulier has taken ownership. **Worth keeping?** No. The world oughta know by now.

8 Debra Winger, alien

The actress lent her throaty voice to a

temp track for the titular character in *E.T.* In post-production, actress Pat Welsh added many of E.T.'s lines, but some of Winger's work remains in the final product. **Worth keeping?** Yes, otherwise we'd envision the *Officer and a Gentleman* star in a bike basket.

9 *Pulp Fiction* briefcase

Quentin Tarantino has never offered an explanation for what's contained in Marsellus Wallace's mysterious briefcase. Of course, we suspect that's intentional.

Worth keeping? Definitely, if only for

the wild theories—diamonds, the Holy Grail—floated by Internet geeks.

10 Steven Soderbergh's pseudonyms

What do cinematographer Peter Andrews, screenwriter Sam Lowry, and editor Mary Ann Bernard have in common? They're all Steven Soderbergh. Wary of taking too many credits on a single film, Soderbergh does some of his best work as others. **Worth keeping?** Nope. The more Soderbergh, the better.

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FIRST
LOOK

WAR AND PEACE

Adapting Leo Tolstoy's sweeping saga about five Russian families during the Napoleonic Wars into a tidy four-part miniseries sounds impossible. But *War and Peace*, a BBC and Weinstein Company production that will air on Lifetime, A&E Network, and History in January, condenses the novel by focusing on three characters: Pierre (Paul Dano), Natasha (Lily James), and Andrei (James Norton). "The themes about the loves and losses of these young people are timeless," executive producer Bethan Jones says. The project—which also stars Gillian Anderson and Jim Broadbent—required plenty of preparation. "You just had to take a deep breath and plan, plan, plan," recalls EP Faith Penhale of staging battle scenes and shooting in Russia, Latvia, and Lithuania. Says Dano: "I would say that it was pretty epic." —*Shirley Li*



▲ Lily James; (right) Gillian Anderson and Stephen Rea; (far right) Paul Dano and James Norton



LEGACY

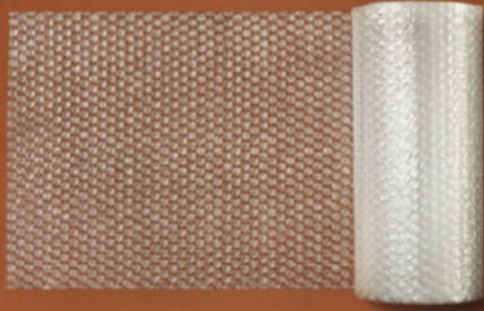
FRANK GIFFORD

1930–2015

The Pro Football Hall of Famer and longtime *Monday Night Football* host died on Aug. 9. His former cohort and fellow Hall of Famer **Dan Dierdorf** remembers the New York Giants legend.



I was a rookie in the National Football League in Frank's first year of doing *Monday Night Football*. You raced home to make sure you were parked in front of the television on Monday night. I was just like everybody else: a huge fan. After I retired [from playing], I worked at CBS for a couple of years before joining *Monday Night Football*, where Frank was the perfect partner. In our business, one of the most complimentary things you can say about the people you work with is "Do they want to make me look better?" And that's the way Frank did business for 27 years. He tried to make Howard Cosell look better, he tried to make Don Meredith look better, he tried to make me look better. This sounds old-fashioned, but Frank was a gentleman, in every classic definition of the word. He was humble and had a wonderful, self-deprecating sense of humor. He spent his entire life in the brightest of spotlights and had every reason to become the sort of guy who was above it all, and that just never happened. We should celebrate his life instead of being forlorn, because that's how he would have wanted it. Because I'll tell you, he lived a life worth celebrating. (As told to Kyle Anderson)



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TO EACH THEIR OWN SATISFACTION

Scoring the Looks You Loved

By Isabella Biedenharn and C. Molly Smith



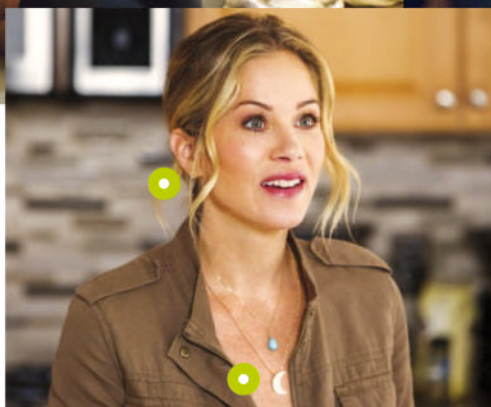
● UNREAL

Anna from *UnREAL* has great style, even when it comes to athleisure wear. Where can I find this yoga top? —MIRA

Toni Rutter, costume designer on Lifetime's *UnREAL*, found inspiration for *Everlasting* frontrunner Anna Martin (Johanna Braddy) in actress-turned-princess Grace Kelly. To pay homage to Kelly's "simple, classic" look, Rutter dressed Anna in a red Nika gown for Adam's (Freddie Stroma) proposal in the finale. "She pulled it off beautifully," Rutter says. For the couples yoga in episode 8, Anna wore the sleek Empress sports bra from Michi, paired with a slim, black yoga pant.



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michiny.com	\$120



● VACATION

We loved Christina Applegate's jewelry in *Vacation*, especially the moon pendant and circle post earrings. —CHERYL AND SHANI

The pendant may mean more to Applegate than to her character, Debbie Griswold: It's a replica of a necklace Stevie Nicks—yes, *that* Stevie—gave the actress. Get your own online at Bing Bang in gold, rose gold, or silver. And Katrina Mastrolia at TinySparkleStudio makes those perfect-circle earrings. Road-trip-chic mission accomplished. (No red Ferrari necessary.)



MOON NECKLACE	
bingbangnyc.com	\$85
LASSO HOOP STUDS	
etsy.com/shop/tinysparklestudio	\$175



● THE GIFT

I really liked Rebecca Hall's teal dress in *The Gift* but can't track it down. Help! —PAIGE

There's good reason why Robyn's (Rebecca Hall) teal maternity cocktail dress, worn with a belt and vintage buckle at a get-together in her home, is difficult to find: It was custom-made by costume designer Terry Anderson. "The script is really a Hitchcock suspense thriller, so I wanted [the dress] to be really classic and not be like, 'We all recognize that from this year,'" Anderson says. "The best way to do that was to make it." Go vintage to get the look, or Donna Morgan offers a similar style—and with an empire waist, it leaves plenty of room if you're expecting.



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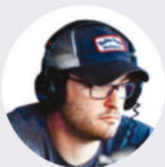


natural instincts



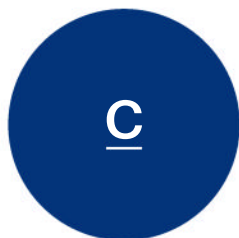
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FOX HOPED TO REVIVE ITS FLAILING *FANTASTIC FOUR* FRANCHISE. BUT THE RELEASE, DIRECTOR **JOSH TRANK** FIRED OFF A DEVASTATING TWEET. HERE,

FANTASTIC FLAME



COMIC-BOOK MOVIES tend to be review-proof, but not when the thumbs-down comes from the filmmaker himself. On the night before the Aug. 7 debut of *Fantastic Four*, director Josh Trank (inset above) took to Twitter to declare: “A year ago, I had a fantastic version of this. And it would have received great reviews. You’ll probably never see it. That’s reality though.”

It was deleted minutes later, but the damage was done. Or maybe the damage was merely revealed after months of chaos

and acrimony behind the scenes. Critics lambasted the film (which stars Miles Teller, Kate Mara, Michael B. Jordan, and Jamie Bell), audiences avoided it, and it ended up with a dismal opening weekend of \$25.7 million.

As the fiasco was playing out, *Entertainment Weekly* spoke with nine high-level sources who worked on the film or were close to the principal players, all of whom spoke on condition of anonymity. Surprisingly, their stories tend to match up—although they differ sharply when it comes to blame.

The saga of the making of *Fantastic Four* begins, like many tragedies, as a love story: In 2012, Twentieth Century Fox adored Trank. The then-28-year-old director had just turned a budget of \$12 million into box

office returns of \$126 million for the studio with *Chronicle*, a found-footage drama about high school kids dealing (badly) with newfound superpowers. Doors opened all over Hollywood for the young director, but Fox was eager to keep him in-house, so they offered him a planned reboot of *Fantastic Four*. The third incarnation of these characters on the big screen, however, was not the charm.

By all accounts, Trank dove in with zeal, devising plans that combined playful comic-book elements of the Marvel Comics characters with the darker, almost horrorlike tone that made *Chronicle* so bracing. The director had a healthy relationship with Emma Watts, Fox’s president of production, who has a reputation for aggressive handling of filmmakers. But

Trank may have been too enthusiastic, constantly throwing new and bigger ideas into the mix and changing his own mind about major plot points, like the kinds of powers Doctor Doom should possess. Watts turned up her nose at geeky elements, like adding the squad’s flying car or comic-relief robot H.E.R.B.I.E. She deemed Trank’s ideas too scattered; he felt she wasn’t getting it.

Numerous writers were hired to bring structure to the plot. Eventually, Simon Kinberg, who was behind some of the studio’s *X-Men* films, was brought in as a producer and he and Trank collaborated on a final script. It was polished by Scott Frank, an Oscar nominee for *Out of Sight*. Watts liked the finished product, but it infuriated Trank, who felt it radically changed

SHOOT WAS A HOT MESS, AND ON THE EVE OF THE FILM'S
THE INCENDIARY INSIDE STORY BEHIND THE YEAR'S MOST

ASTIC OUT

the story. He merged his version and Frank's, angering Watts and delaying things further. Department heads in the crew also grew irritated, awaiting word on which props, sets, and costumes were going to be needed.

As production began, the final budget hovered around \$120 million, about \$30 million less than Trank expected. Team Trank says the director wasn't getting enough money to craft exciting action scenes, including one of the Thing dive-bombing a terrorist camp that was teased in the trailer but cut from the movie. Team Fox says Trank was indecisive and lashed out when choices were made for him.

Trank also became embroiled in a personal psychodrama on location when he feuded with the owner of the house he was renting near the Baton Rouge,

La., shoot. The owner evicted Trank, claiming he and his dogs were destroying the house, but before Trank left he was alleged to have vandalized property in the home as retribution. Fox had to deal with the fallout. The dispute remains unresolved, and every source agrees the house became a massive distraction.

The movie with a now-

homeless director then disintegrated completely. On set, Trank was said to be abusive and insulting to the crew and cast. The studio hadn't wanted *Whiplash* star Teller, but Trank had fought for him. Then he ended up almost fighting Teller, who has a reputation for sarcasm and recalcitrance while working. At one point, the conflict nearly became physical, with Trank and Teller chest to chest, daring each other to throw the first punch. Neither did. In another casting dispute, Fox insisted on Mara (*House of Cards*) for the Invisible Woman, Sue Storm, against Trank's wishes, and sources say his interactions with her at times ranged from cold to cruel.

In postproduction, Trank turned in his cut of the movie.

That was almost a year ago, and

that's the version he tweeted about loving. Watts and the producing team, which by now included former Fox production chief Hutch Parker, despised it. Kinberg and the other producers scrambled to radically retool the climax.

In the months that followed, Trank continued pushing for his edit and participated in a PR campaign to minimize rumors of discord on set. Few bought it, including Lucasfilm president Kathleen Kennedy, who had hired him in June 2014 to direct a *Star Wars* stand-alone film about Boba Fett for 2018. The director was set to present teaser footage of the movie at the Star Wars Celebration fan convention in April, but that was canceled when Kennedy investigated the *Fantastic Four* chaos and felt too troubled to move forward with him. Reluctantly, Trank agreed to quit.

Those close to Trank claim he was misled and betrayed by Fox, which told him he was a visionary but treated him like a puppet, then mangled the finished product. Others say the conflicts were no different from those faced by any other filmmaker on a big-budget studio film, and Trank's erratic behavior eroded the studio's faith.

Trank was emailing members of the cast just weeks before release, boasting that this version of *Fantastic Four* was better than the majority of superhero films, despite the agonizing production process. Then the deluge of painful reviews rolled in. Whatever delusion or optimism Trank had seemed to fall away. He composed his four-sentence slam of the movie—and pressed the “tweet” button. For *Fantastic Four*, it may as well have been labeled “self-destruct.”

—Anthony Breznican



(Clockwise from top) The Thing (Jamie Bell), Kate Mara, Michael B. Jordan, and Miles Teller

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FALL MOVIE PREVIEW

THERE WILL BE STAR WARS THIS FALL, IN EVERY SENSE. **JOHNNY DEPP** GOES GANGSTER IN *BLACK MASS*, **JULIA ROBERTS** SEEKS REVENGE IN *SECRET IN THEIR EYES*, **ANGELINA JOLIE PITT** AND **BRAD PITT** SPAR OVER THEIR MARRIAGE IN *BY THE SEA*, **JENNIFER LAWRENCE** TAKES THE FIGHT TO PRESIDENT SNOW IN THE FINAL *HUNGER GAMES*, **MATT DAMON** BATTLES FOR SURVIVAL IN *THE MARTIAN*, AND *THE FORCE AWAKENS* WANTS TO RULE THE GALAXY. BRACE YOURSELF. THIS IS GOING TO BE EPIC.

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Star Wars: The Force Awakens p20 / Calendar p84

STAR WARS

THE FORCE
AWAKENS





STARRING Harrison Ford, Adam Driver, Daisy Ridley
DIRECTED BY J.J. Abrams

RELEASE
DATE

12/18

BY ANTHONY BREZNICAN



Kylo Ren
(Adam Driver)
flanked by
First Order
stormtroopers
in the ruins
of a village
on the
planet Jakku



“NOOOO!...I’LL NEVER JOIN YOU!” THAT’S WHAT LUKE SKYWALKER CRIED OUT WHEN DARTH Vader asked him to cross over to the dark side and rule the galaxy alongside him, and J.J. Abrams basically said the same thing (perhaps more politely) to Lucasfilm president Kathleen Kennedy when she first reached out to ask if he’d help launch the first in a new constellation of *Star Wars* films.

The director, who had rebooted *Star Trek* for the big screen and was in the midst of finishing the 2013 sequel, said he preferred to turn to some original projects. Undeterred, Kennedy persuaded him to helm *Star Wars: The Force Awakens* by asking a simple question, one with the potential to upend our core beliefs about the galaxy far, far away. “In the context of talking about story and laying out what we were thinking, I said one thing to him,” Kennedy recalls. “Who is Luke Skywalker?”

Abrams, who’s 49 now but was only 11 when *Star Wars* debuted in 1977, decided he needed to know the answer, even if he had to devise it himself. “He said, ‘Oh my God, I just got the chills. I’m in,’” Kennedy says. “I mean, it really was almost that quickly.”

Speculation about the film, which is set 30 years after the events of 1983’s *Return of the Jedi*, has been akin to millions of voices crying out. What we know so far: There is no peace in the heavens. The Empire has morphed into a junta called the First Order, while X-wing pilots like Oscar Isaac’s Poe Dameron now fly for a splinter group known as the Resistance. Not only are Princess Leia (Carrie Fisher) and Luke (Mark Hamill) returning, but Harrison Ford’s Han Solo will be one of the leads, along with desert scavenger Rey (Daisy Ridley) and runaway stormtrooper Finn (John Boyega). On Team Dark Side are Kylo Ren (Adam Driver), the First Order’s General Hux (Domhnall Gleeson), and chrome-armored officer Captain Phasma (Gwendoline Christie).



(Clockwise from left)
J.J. Abrams and Lawrence Kasdan on the set for Starkiller Base; Finn (John Boyega) with a destroyed TIE fighter; Captain Phasma (Gwendoline Christie)

But those four words—*Who is Luke Skywalker?*—create a disturbance in the Force. After all these years, we thought we knew him, but what if there was more to that Tatooine farm boy? Or...what if there was less? The answer could alter not just how we look at the original trilogy, but the arc of a planned universe that now tallies at least five upcoming films.

To begin crafting *Episode VII*, Abrams and Lawrence Kasdan, who co-wrote *The Empire Strikes Back* and *Return of the Jedi* (and is penning the upcoming young Han Solo movie with his son Jon), didn't hunker down into research on the previous films. "If those movies have been as big a part of your life as they've been for me and for J.J., you don't have to do much reference work," Kasdan said. "It's part of you, and you know what you've missed, what you want to bring back, and what you're hoping the new trilogy will embody."

Fans around the world have their own hopes too. As Abrams & Co. prepare to reveal new details at Disney's D23 Expo in Anaheim, Calif., on Aug. 15, the director talked to EW while on a brief vacation in Maine about the lure of George Lucas' toy box, the legacy of Darth Vader, and—in particular—that mysterious lone-wolf villain Kylo Ren.

I feel a bit like Luke Skywalker going to Dagobah: I don't know what I'm going to find here, but I can't wait to discover it. Did it feel that way when you signed on to tell a new *Star Wars* story?

J.J. ABRAMS You rarely get a chance to be involved in something that you would typically be an audience for. Katie, my wife, said, "If you want to do this and you don't, you're going to regret this." It was really about being willing to take that leap, and jump into the possibilities of what these characters are doing, and where they are.

How much story was in place before you came aboard?

There was no story in place. It was, without doubt, a formidable assignment. There were so many options and so many paths that could be taken. Even when we were in debate—and sometimes it was frustrating and heated—it was always



thrilling because almost everywhere you looked there was something potentially extraordinary, which felt very much like the DNA of *Star Wars* itself.

What is the state of the galaxy 30 years after *Return of the Jedi*? Was it not the complete Rebel victory we believed it to be?

I do feel, at a certain point, giving away too much so early

is not the way to go. Any good story has conflict, and if all were rosy 30-some years post-*Jedi*, we would be hard-pressed to find an interesting story to tell.

Let's talk about Kylo Ren. Adam Driver's character really struck a nerve in that first trailer with the crossguard lightsaber. Who is this guy?

Well, he's a character who came to the name Kylo Ren when he joined a group called the Knights of Ren, and the lightsaber is something that he built himself, and it's as dangerous and as fierce and as ragged as the character. He is not your prototypical mustache-twirling bad guy. He is a bit more complex than that, and it was a great joy to work with Adam Driver on this role, because he threw himself into it in a deep and remarkable way.

In the original *Star Wars*, Luke is this nobody—a farm boy who comes from nothing and takes on the Empire. Is Kylo Ren an inverse of Luke: a villain who rises from nothing and causes tremendous havoc?

As you see in the best of storytelling, and no doubt in the best of *Star Wars*, these are tales in which an Everyperson has to step up. What makes Ren so unique is that he isn't as fully formed when we meet him as a character such as Darth Vader. There are two sides to the Force, and both sides, arguably, see themselves as the hero of their story, and that applies here.

Talk to me about the design of his mask. There seem to be elements of Darth Vader present. Is Kylo Ren a Vader obsessive?

The movie explains the origins of the mask and where it's from, but the design was meant to be a nod to the Vader mask. Just as the audience is well aware of what's come before, so are the characters in this film.

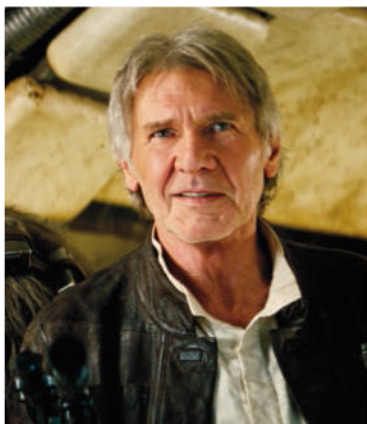
Let's talk about other character names. They have a few personal connections

for you. Anyone speculating about Oscar Isaac's character, Poe Dameron, just needs to look at your assistant, Morgan Dameron.

My daughter had a polar bear named Poe, and that might've been why it felt right. There was a kind of sweetness and a charm to that name. Dameron came out because it was, obviously, a name that I know. Musically, it felt right. There was no deep reasoning behind it, and I also knew it would make Morgan blush if we named a character that.

THE RETURN OF Han Solo

INSIDE **HARRISON FORD'S** FIRST DAY ON THE SET OF *FORCE AWAKENS*



AFTER 32 YEARS, Harrison Ford's first day back as Han Solo was not the "Chewie, we're home" scene, but Lucasfilm president Kathleen Kennedy says that's how it felt. "The minute Harrison and Chewie walked on board the *Millennium Falcon*—that was incredible," she says. "Every single person on the set was stunned. I remember turning around, and there must have been 200 people gathered behind me, completely quiet. I didn't even know they were there. The whole crew had stopped working, staring at the monitor, because it was so iconic." Ford has grumbled about the space

smuggler over the years, even saying that he wished Solo had died at the end of the original trilogy. But the 73-year-old actor was a bit overcome too. "Harrison was going through his own experience, finding that place for himself again, to return to something that had been so much a part of his identity and acting career," Kennedy says. "It

was his own little personal journey, but once he got there, it was amazing. I mean, he was Han Solo again. That's why everybody else got so quiet! They were like, 'Oh my God, he's back!'" —ANTHONY BREZNICAN

Rey (Daisy Ridley) cuts BB-8 free after the droid was snagged by a surly Teedo (Kiran Shah) atop a luggabeast in the dunes of Jakku



Did you name the droid BB-8 using the initials of your producing partner Bryan Burk?

[Laughs] No, but don't tell Bryan that. I named him BB-8 because it was almost onomatopoeia. It was sort of how he looked to me, the 8 and the two Bs. I came up with it early on, and it just stuck.

How about the other members of the dark side: Captain Phasma and General Hux?

Larry [Kasdan] and I would walk all over the place when we were breaking the story, and we would record our conversations.

We were walking through a cemetery that's near the Bad Robot offices, and we would often glance at names [on the tombstones] to see if any of them stuck. I don't believe that Hux came from there, but it may have. Phasma I named because of the amazing chrome design from Michael Kaplan's wardrobe team. It reminded me of the ball in *Phantasm*.

Two characters—Finn and Rey—each have only one name. Is that because we might recognize their surnames if you revealed them?

I will only say about that that it is completely intentional that their last names aren't public record.

You'll be exec-producing Episode VIII. Rian Johnson (Looper) is directing that, but do you see any possibility of directing Episode IX?

No. As much as I am deeply envious of anyone who gets to work with this group of people, I got to have a bite of the most incredible dish ever cooked, and the second bite could never be as good.

I know you're on a bit of a break now. Where are you in the process with Force Awakens?

I'm taking a semi-break. I'm still editing and we're working on refining the cut, but it's incredibly fun to see the movie come together. You realize certain things that you don't need, certain things you can pull out.

But the challenge with cutting is knowing when to stop. How can you be sure when you're done?

[Laughs] I will let you know when we get there. ♦

STREET



IN THIS MONTH



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SICARIO

STARRING Emily Blunt, Josh Brolin, Benicio Del Toro
DIRECTED BY Denis Villeneuve

RELEASE
DATE

9/18



Emily Blunt

Maze Runner: The Scorch Trials p.33 / *Black Mass* p.34 / *The Perfect Guy* p.36 / *99 Homes* p.36 / *Everest* p.38 / *The Walk* p.40 / *The Visit* p.40

“When I finished

reading the screenplay, my hands, I was sweating,” says director Denis Villeneuve (*Prisoners*). “I was lacking oxygen in my lungs.” Perhaps just as shocking, the script was from a novice screenwriter, actor Taylor Sheridan, best known for his role as Deputy Chief David Hale on the FX series *Sons of Anarchy*. “I said to myself, ‘Oh, God, I cannot believe I’m falling in love with that story. It’s so powerful, but it’s going to be so dark.’”

Sicario stars Emily Blunt as Kate Macer, an FBI agent drafted into a shady anti-drug-cartel task force run by a cagey cowboy of an elite government agent (Josh Brolin) and a Mexican national (Benicio Del Toro) whose intentions—and allegiances—are unclear. (The title, pronounced See-CAR-ee-oh, is the Spanish word for *hitman*.) Ultimately, everything Kate thinks she knows about her world, her government, and herself will be ripped away. “It’s a powerful tale about morality and the underground movements from the CIA,” Villeneuve, 47, says. “It’s a story that could have been set in Africa or the Middle East, but it’s just at the door of the United States, and there’s so much violence and so much chaos.”

It’s a gritty tale that also centers on a female protagonist, a rarity that presented the director with an opportunity and a challenge. “I didn’t want a woman who would act like a man,” he says. “I wanted a woman who would find her strength in a masculine world.” Blunt, 32, had proved she could do that, and more, in 2014’s *Edge of Tomorrow*, the sci-fi action film that the British actress effectively stole right out from under Tom Cruise. Making that movie prepared her for whatever a film might toss her way. “I was thrown into the deep end of action,” she says. “Anything else is like a baby paddling pool.”

That attitude was put to the test on *Sicario*. In one pivotal scene, Kate is forced into a secret pitch-black tunnel running between Mexico and the U.S., and Villeneuve and his legendary *Prisoners* cinematographer, 12-time Oscar nominee Roger Deakins (*Skyfall*, *No Country for Old Men*, *A Beautiful Mind*), decided to shoot it in total darkness, too. In a maze built in Albuquerque, N.M., specifically for the movie, Deakins filmed scenes with thermal-image cameras and night vision. The narrow shafts allowed for camera placement only directly in front of or directly behind the actors, and the low ceilings caused a few sore



Benicio
Del Toro
(right)

backs, especially for the 6’2” Del Toro. For Blunt’s Kate, the setting is thematic and literal. “It’s the expression of the character’s journey,” Villeneuve says. “In that scene, she is going underground and she enters a new side of what she knows about her own reality.”

The film, which earned raves at the Cannes Film Festival in May, is already generating Oscar buzz in all the major categories, including Best Actress. Despite all the action in the movie, the power and emotion are in Kate’s internal journey. “She’s a female cop, and she’s doing the best she f---ing can in a situation that is impossible,” Blunt says. “You don’t really have the kick-ass things where you throw a punch and say the perfect thing and know the right comeback. It’s not that kind of film. It’s a stripping down of somebody’s morals.”

Often movies this harrowing to watch are just as exhausting to make, but Blunt says Villeneuve did not project his sweaty-palmed reaction to the script onto the filmmaking process. “Denis is very egoless, maybe the smallest ego I’ve come across, director-wise,” she says. “As an actor, I’m learning—as I’m getting older and doing this for longer—you want somebody who listens and creates an atmosphere that fills you with confidence, because you can try anything. Then everyone can be the best that they can be.” —KEVIN P. SULLIVAN

IT’S A STORY
THAT COULD BE
SET IN AFRICA
OR THE MIDDLE
EAST, BUT
IT’S JUST AT THE
DOOR OF THE
UNITED STATES.”

—DENIS VILLENEUVE

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The Intern

STARRING Anne Hathaway, Robert De Niro, Rene Russo
DIRECTED BY Nancy Meyers

RELEASE
DATE

9/25

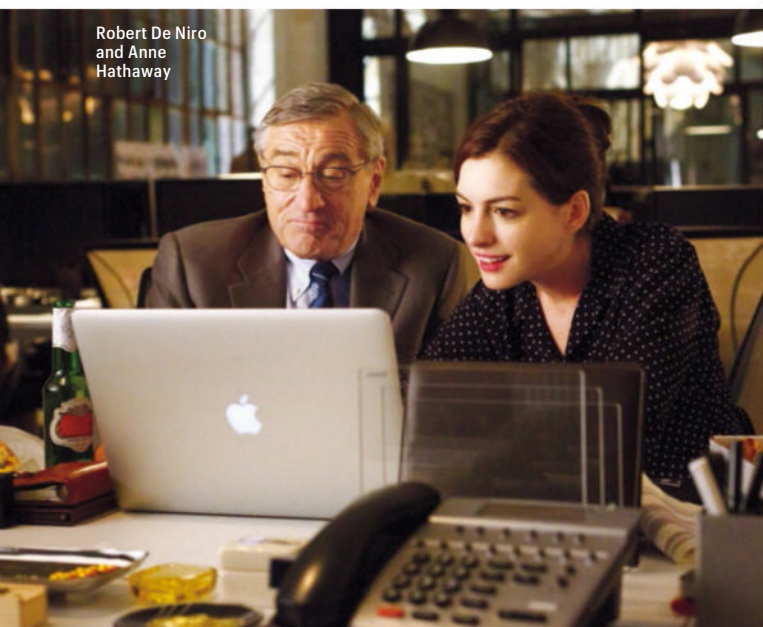
FOLLOWING A STRING OF SERIOUS ROLES, ANNE HATHAWAY WAS craving lighthearted fare. “I think I was in an epically dramatic realm for a while,” says Hathaway. “After *Interstellar*, I was like, ‘Please, Lord, send me a comedy!’”

In her return to the genre that launched her career, Hathaway plays Jules Ostin, a fashion-website founder striving to balance the demands of her daughter, her inattentive husband (Anders Holm), and her co-workers (Adam Devine, Andrew Rannells). “She’s juggling a million things,” says Hathaway. “Then something wonderful happens. The last person she thinks can help her comes into her life.” That would be widower Ben Whittaker (Robert De Niro), a retiree-turned-intern who becomes an unexpected support system. “I think he’s the best guy I’ve ever written,” says writer-director Nancy Meyers (*Something’s Gotta Give*). “He’s the guy you wish you had in your life.”

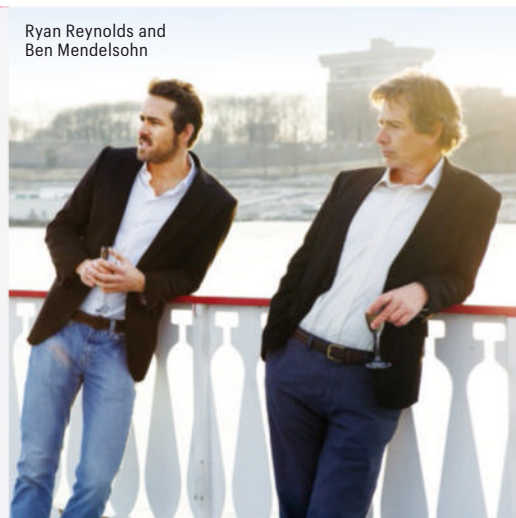
The characters’ platonic bond is a departure from the marriage-centric material that’s distinguished most of Meyers’ movies. “I’ve written a lot about romance, and I didn’t want to do that again,” she says. “What interested me was the subject of friendship.”

Setting the film in Brooklyn also represented new territory for the design-obsessed director. “Jules isn’t Meryl Streep or Diane Keaton or somebody my age,” Meyers, 65, says. “I had a lot of fun using Pinterest to get inspired.” —NINA TERRERO

Robert De Niro
and Anne
Hathaway



Ryan Reynolds and
Ben Mendelsohn



MISSISSIPPI GRIND

STARRING Ben Mendelsohn, Ryan Reynolds
DIRECTED BY Anna Boden and Ryan Fleck
RELEASE DATE 9/25

For their Sundance festival hit about two losers (Ben Mendelsohn and Ryan Reynolds) trying to win big during a trip down the famed river, writer-directors Anna Boden and Ryan Fleck (co-writers of *Half-Nelson*, which Fleck directed) wanted to explore the sad, lonely undertow of gambling. So when Mendelsohn (*Animal Kingdom*) hit a hot streak during the production’s prep in New Orleans, they got a little worried. “That’s not the experience that our character has,” Fleck says. Fortunately, Mendelsohn lost it all. “Then we said, ‘Okay, now he’s perfectly primed for this role.’” Lucky break. —KEVIN P. SULLIVAN

FEEL

SEE

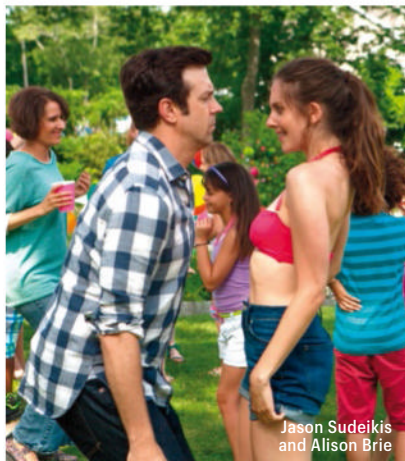
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Jason Sudeikis
and Alison Brie

SLEEPING WITH OTHER PEOPLE

STARRING Alison Brie, Jason Sudeikis, Adam Scott
DIRECTED BY Leslye Headland **RELEASE DATE** 9/11

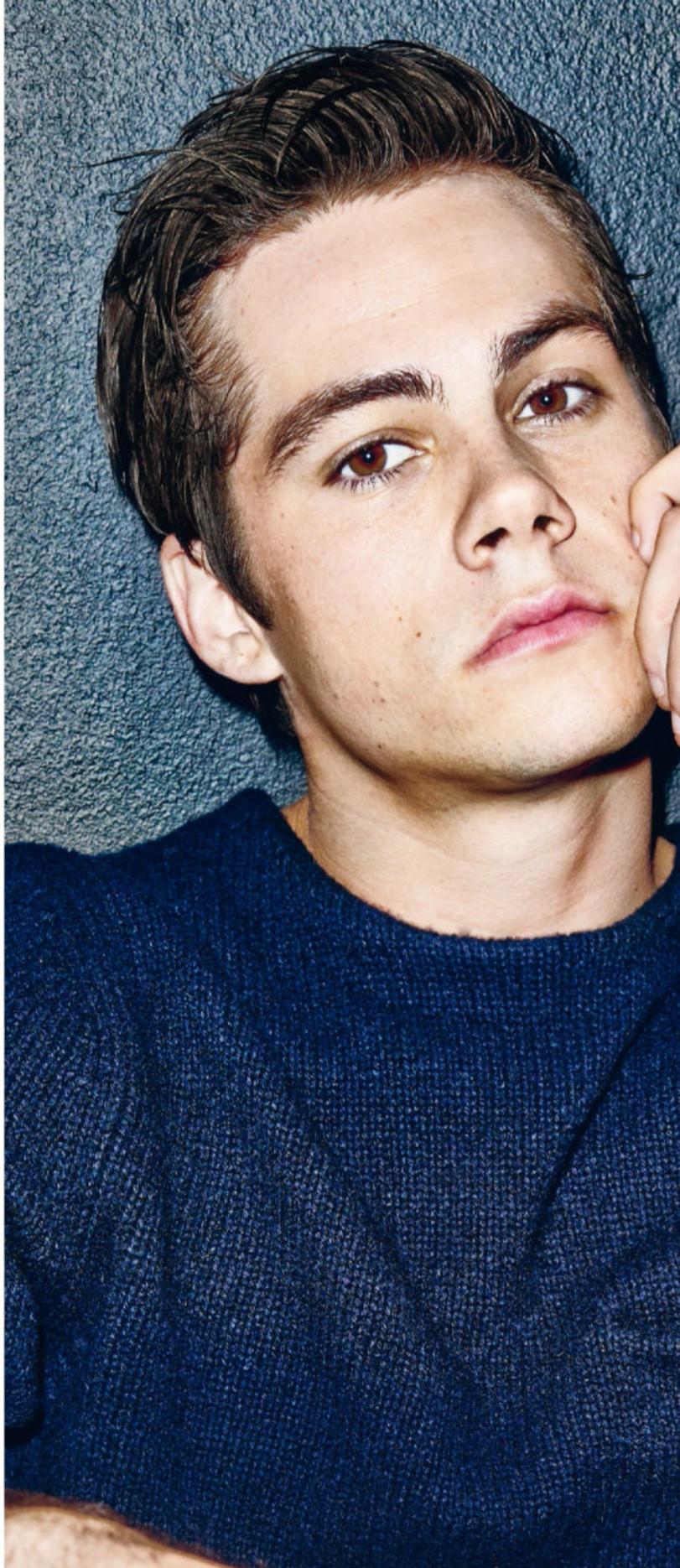
Alison Brie (*Community*) stars as Lainey, a single woman who's carrying a torch for a boring-and-engaged doctor (*Parks and Recreation*'s Adam Scott) when she bumps into Jake (Jason Sudeikis), the guy she lost her virginity to in college. "Their whole vibe is, we're buddies and we can talk about anything,"

Brie says. Think of it as *When Harry Met Sally...* with an R-rated edge. (One scene includes an explicit lesson on self-love that involves an empty Snapple bottle.) Despite the naughty bits, though, *Sleeping With Other People* is ultimately a love story. "Sometimes,"

Sudeikis says, "you just have to deal with the fact that the person who makes you happy might be someone you're attracted to."

—DANA ROSE FALCONE

SLEEPING WITH OTHER PEOPLE: LINDA KALLERUS; O'BRIEN: ERIC RAY DAVIDSON/TRUNK ARCHIVES; MAZE RUNNER: THE SCORCH TRIALS; RICHARD FOREMAN SMPS



THE NEXT LEADING MAN

Dylan O'Brien

MAZE RUNNER: THE SCORCH TRIALS

STARRING

Dylan O'Brien,
Kaya Scodelario,
Patricia Clarkson

DIRECTED BY

Wes Ball

RELEASE DATE

9/18

FOR MOST ACTION STARS, THE THRILL OF FILMING REVOLVES AROUND

scaling walls and dodging explosions. Not so for Dylan O'Brien, who had one question for returning director Wes Ball just before production began on the sequel to *The Maze Runner*. "I asked him how much running I had ahead of me," says O'Brien, 23. "Even though I knew that the movie could take a different direction, I just love running."

In the adaptation of the first book of James Dashner's best-selling YA trilogy, O'Brien played Thomas, a teen whose ability to think on his feet and sprint at top speeds established him as the leader of a group of memory-wiped adolescents stuck at the center of a treacherous labyrinth. Released last September, *The Maze Runner* earned more than \$340 million worldwide and immediately placed O'Brien on the short list of bankable twentysomething stars. This fall's follow-up, *The Scorch Trials*, sees Thomas guiding his group through a sandy wasteland called the Scorch while navigating a new set of life-threatening obstacles. There will be plenty of running, but the sci-fi sequel will take on a more adult tone. "Thomas is more mature and a little unsure of himself," Ball says. "I think Dylan really ate it up."

That O'Brien was ready to take on a more emotional story line will come as no surprise to fans who've followed him since his debut as Stiles Stilinski on MTV's hit series *Teen Wolf*. In the 80-plus episodes he's taped since it launched in 2011, he's tackled everything from teenage angst to demon possession. "It literally became my acting school, where I went every day for six months every year," says O'Brien.

Growing up in New Jersey and California, O'Brien didn't imagine becoming a performer. "I was very shy," he says. "I would take piano lessons, but would never perform in the recitals." Despite that, his costars say he's a natural. "He has a great emotional depth and he has great humor," says Patricia Clarkson, 55, who plays O'Brien's chilly adversary, Ava Paige. "Some young actors struggle with one or the other, and I think they're both easy for him. He has emotions at his fingertips."

Next up, O'Brien will appear opposite Mark Wahlberg in *Deepwater Horizon*, based on the BP oil spill, and he's eyeing an adaptation of Chad Harbach's novel *The Art of Fielding*. "I just hope to do good stuff, where I feel appropriate being the one telling that story," O'Brien says. And if he can do it at a dead run, all the better. —NINA TERRERO

(Below) Ki Hong Lee, O'Brien, Thomas Brodie-Sangster, and Dexter Darden in *Maze Runner: The Scorch Trials*





Black Mass

STARRING Johnny Depp, Joel Edgerton
DIRECTED BY Scott Cooper

RELEASE
DATE

9/18

YOU AREN'T THE ONLY ONE FREAKED OUT BY THIS IMAGE OF JOHNNY DEPP.

When the actor stepped onto the set of the biopic of notorious Boston gangster James "Whitey" Bulger, the resemblance spooked, well, sorta everyone. "A lot of our crew were from South Boston and many of them knew Whitey," says director Scott Cooper (*Crazy Heart*). "They said it was like a ghost coming back."

More like a monster. Bulger was an unpredictable and cunning criminal who rose up to run the city's underworld, thanks in part to his dual role as an FBI informant. He was sentenced to two consecutive



Johnny
Depp

life sentences plus five years in 2013 for his involvement in 19 murders.

Bulger, now 85 and still in prison, declined to meet with Cooper and Depp, so the director and his star built the character by sifting through FBI surveillance tapes and photographs and by interviewing Bulger's family and colleagues. "They always talked about the way he moved, the way he held his head and arms," Cooper says. "He was always very still. Johnny and I talked about that a lot—Whitey's ability to strike when people were least expecting it."

For his part, Depp, 52, stayed in character throughout filming.

"Johnny is already a mysterious character," says Joel Edgerton, who plays John Connolly, the FBI agent whose life and career become entangled with Bulger's. "He has a certain rock-star aura about him. I'd see him roll up to work in the morning and walk to makeup, and then I'd spend all my time with what felt like a different person. You sort of forget what he really looks like." He laughs. "By the end of filming I'd spent more time with Whitey Bulger than I'd spent with Johnny." —SARA VILKOMERSON



Michael Ealy and Sanaa Lathan

The Perfect Guy

STARRING

Sanaa Lathan,
Michael Ealy,
Morris Chestnut

DIRECTED BY

David M. Rosenthal

RELEASE
DATE

9/11

WHEN IT COMES TO DATING, SOME WOMEN CAN'T SEEM TO catch a break. Case in point? Leah Vaughn (Sanaa Lathan), a lobbyist whose boyfriend, Dave (Morris Chestnut), refuses to commit. "It creates pressure for Leah, because there's a whole dream that we're sold as women, which is that in order to feel complete, you need to have the career, husband, and children," says Lathan (*Love & Basketball*). "She feels like she doesn't have a choice other than to break up."

Leah has barely had a chance to try Tinder when Carter (*Think Like a Man*'s Michael Ealy) appears and sweeps her off her feet. It's the relationship of Leah's

dreams, until a dark series of events reveals that Carter may not be all that he seems. "I loved that instead of just being a scary, thrilling movie, there's a very real component to it," Lathan says. "I know a lot of women like Leah, in that they meet guys who turn out to be horrible." Director David M. Rosenthal could have easily stuck to titillating tropes, but his goal, he says, was to deliver a complex noir in the style of suspense master Alfred Hitchcock. "I wanted to put as much of a classic imprint on it as I could," he says. Maybe he should have called it *The Woman Who Knew Too Much*. —NINA TERRERO



99 HOMES

STARRING Andrew Garfield, Michael Shannon, Laura Dern

DIRECTED BY Ramin Bahrani RELEASE DATE 9/25

When single father Dennis (Andrew Garfield) is evicted from the home he shares with his son and mother (Laura Dern), he tries working off his debt to a real estate broker (Michael Shannon) who hires him to forcibly remove other people suffering a similar fate. Garfield found shooting the scene where he's kicked out of his house gut-wrenching. "I don't think it's possible to experience that without being deeply upset," he says. Writer-director Ramin Bahrani (2012's *At Any Price*) edited the film with clean, sharp cuts to emphasize the characters' sense of helplessness and alienation. "It's dizzying, disorienting, tense," Bahrani says. —C. MOLLY SMITH



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The 1996 Everest expedition team at base camp prior to the tragedy



REAL TO REEL

Everest

STARRING Jason Clarke, Josh Brolin, Jake Gyllenhaal
DIRECTED BY Baltasar Kormákur

RELEASE
DATE

9/18

ICELANDIC DIRECTOR BALTASAR KORMÁKUR HAS NEVER BEEN AFRAID TO GO TO GREAT LENGTHS to get the best shot. For 2012's *The Deep*, a re-creation of his country's most famous shipwreck, Kormákur tethered himself to his lead actors as they floated in the North Atlantic Ocean. So he didn't flinch at the prospect of filming an adaptation of the 1996 tragedy that took the lives of eight climbers atop Mount Everest.

He and his team tackled treacherous altitudes, avalanche warnings, and a five-week soundstage shoot where 100-mile-per-hour blowers pelted salt at the actors. "I decided, okay, I'm going to do everything I can—put the actors in the most difficult environment anyone will allow me to—and then add everything to it [digitally] that I can't get done,"

he says. "Hopefully people will not be able to pick apart which shot is real and which is not."

Before filming began, Kormákur hauled his stars to Nepal where they slept in unheated lodges in January. They also hiked up to shoot a few scenes at the Climbers Memorial (just below Everest's base camp) at 14,000 ft., an altitude no one endured for long. "It was a great way of introducing the cast to each other and just making them work it through," Kormákur says.



Josh Brolin, who plays survivor Beck Weathers, points to one grim day in the Italian Alps when he and his costars were flown via helicopter to a precipitous crest. After they landed, an incoming storm forced them to evacuate. While they were waiting for the helicopter to return, the actors began contemplating digging holes in the ice and staying overnight. “First you think, ‘Oh, this is cool,’” Brolin says. “Then you think, ‘No, this is really not cool. I don’t like this movie anymore.’” He laughs. “Then you hear one actor say, ‘I’m not a f---ing stuntman.’ Everybody’s true colors start to come out.”

Things didn’t get any easier when they arrived at Pinewood

(From front)
Josh Brolin,
John Hawkes,
and Jason
Clarke

Studios outside London. It may have been 70 degrees on the soundstage, but the actors were bundled in subzero clothing while high-speed fans spewed them with salt. “It was horrendous,” says Brolin. One scene alone, he says, left him bruised from calf to crotch. “I would have so much rather been hanging 25,000 feet above a cliff.” It’s good he didn’t say that at the time. His director might have taken him up on it. —NICOLE SPERLING

ALSO PLAYING

TIME OUT OF MIND

A homeless man (Richard Gere) wanders through New York's streets and encounters his demons, holding on to hope that he'll reconnect with his estranged daughter. **9/9**

ABOUT RAY

Elle Fanning stars as the titular transgender teenage boy, whose coming out proves challenging for his mother (Naomi Watts) and grandmother (Susan Sarandon). **9/18**

COOTIES

Elijah Wood, Raine Wilson, and Alison Pill are teachers at an elementary school where diseased cafeteria food turns kids into zombielike brutes, making them even more terrifying. **9/18**

HOTEL TRANSYLVANIA 2

Drac (Adam Sandler) worries that his daughter might move away with his grandson, so while she's out of town with her in-laws, the Count and friends test the baby to see if he has the goods to be bad.

9/25

STONEWALL

Director Roland Emmerich uses a pastiche of real-life characters to tell the story of the 1969 Stonewall riots in New York, a seminal moment in the LGBT rights movement. **9/25**

—WILL ROBINSON



Joseph
Gordon-Levitt

The Walk

STARRING

Joseph Gordon-Levitt, Ben Kingsley, Charlotte Le Bon

DIRECTED BY

Robert Zemeckis

RELEASE
DATE

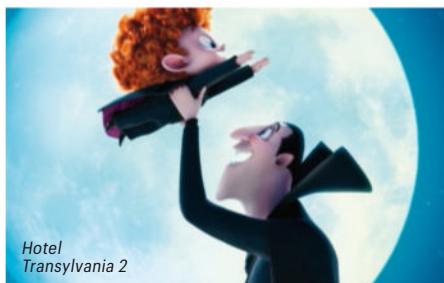
9/30

THE LINE BETWEEN JOY AND TRAGEDY CAN BE PERILOUSLY

thin, and in this retelling of a 1974 stunt involving the World Trade Center, that line is both literal and figurative. Joseph Gordon-Levitt stars as French street performer Philippe Petit, who four decades ago achieved global fame by stringing a tightrope across the corners of the two towers and going for a stroll 1,350 feet in the air. (The event was the subject of the 2008 Oscar-winning documentary *Man on Wire*.) "He didn't just walk across the cable one time," says director Robert Zemeckis. "There was artistry. He did death-defying stuff up there."

In this playful caper story, we view the buildings not through the lens of Sept. 11, 2001, but as they looked when they first rose above the Manhattan skyline. Imposing. Cold, perhaps. But in Petit's eyes, kind of magical. "Like everyone, when I see the towers, I think of the tragedy, and we all think of how they came down," Gordon-Levitt says. "And I've certainly felt loss, but it helps sometimes to not only remember the tragedy and the pain, but to make sure you don't lose sight of the happier times, too. That was definitely on our minds." The movie follows the advice every high-wire walker knows by heart: Don't look down.

—ANTHONY BREZNICAN



Hotel
Transylvania 2

THE VISIT

STARRING Olivia DeJonge, Ed Oxenbould, Deanna Dunagan
DIRECTED BY M. Night Shyamalan **RELEASE DATE** **9/11**

M. Night Shyamalan brings new meaning to the idea of being smothered by your family in this thriller about two kids (Olivia DeJonge and Ed Oxenbould) who visit their grandparents (Deanna Dunagan and Peter McRobbie) for an ominous five days. One scene contains the gross-out moment of the season, involving an adult diaper. "A crew member told me, 'You can't do that,'" laughs Shyamalan. "And I said, 'Oh, yeah, I'm going to.' I wanted to do the most mischievous, most gratuitous thing possible, but still have it make sense." Milk and cookies, anyone? —JOE McGOVERN



Olivia
DeJonge

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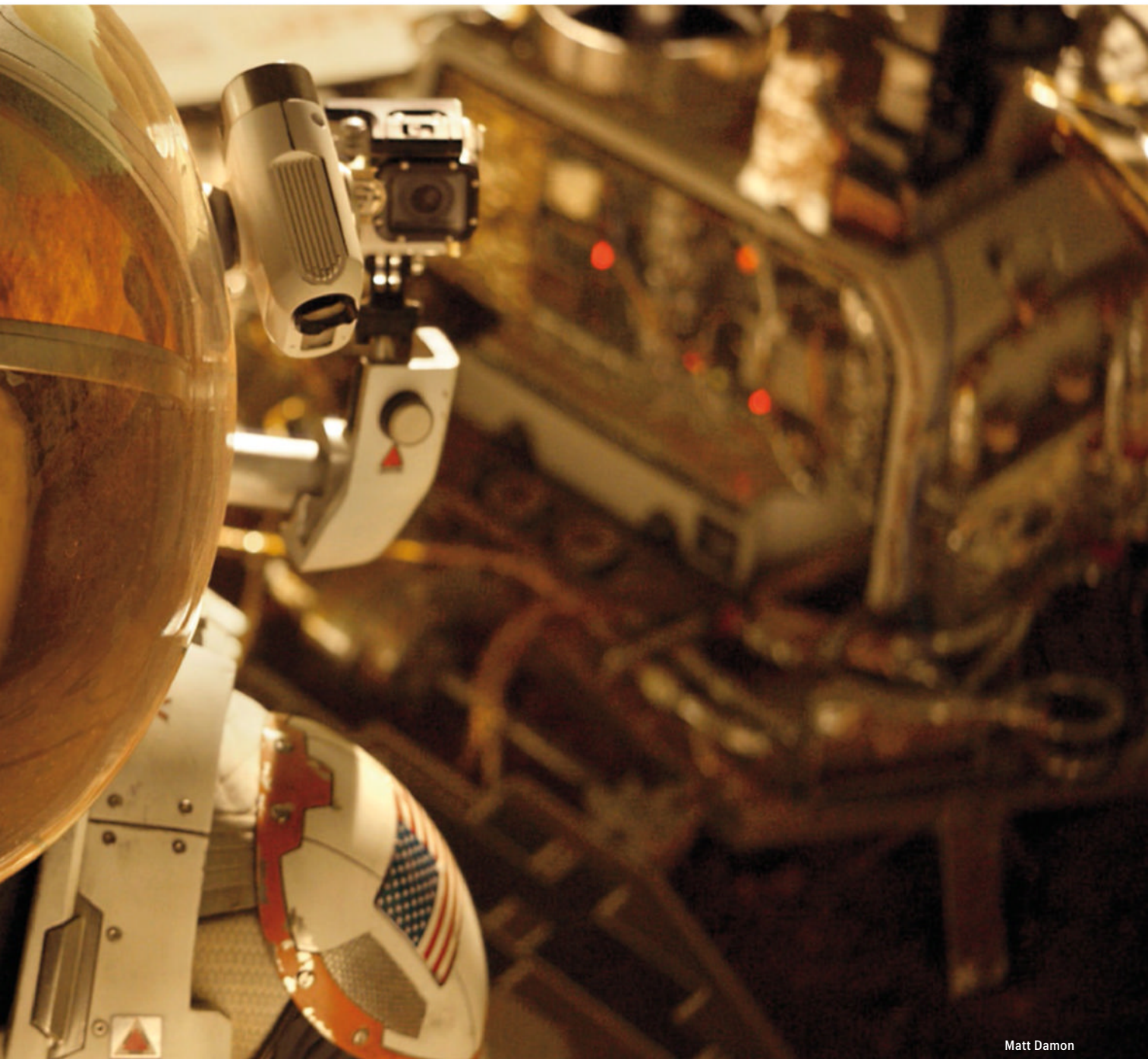


THE MARTIAN

STARRING Matt Damon, Jessica Chastain, Chiwetel Ejiofor
DIRECTED BY Ridley Scott

RELEASE
DATE

10/2



Matt Damon

Steve Jobs p.48 / Freeheld p.50 / Pan p.50 / Beasts of No Nation p.51
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In space no one

can hear you scream—nor when you're stranded on a planet millions of miles from Earth. That's what Mark Watney (Matt Damon) faces after being abandoned on Mars when his crew mistakenly concludes he has died during a storm that forces them to evacuate. Watney is left with no way to communicate, not nearly enough food to survive beyond a few weeks, and nothing to keep him company except endless miles of desolate red terrain. It's a nightmare scenario, but *The Martian*—much like the best-selling Andy Weir novel it's adapted from—tiptoes the line between sci-fi thriller and laugh-out-loud adventure saga. "It feels like it held on to what everybody loved about the book," Damon says. "At the end of the day it's a really entertaining story."

Damon loved the script by Drew Goddard (*The Cabin in the Woods*), who had planned to direct the film. But when Goddard had to bow out for another movie, the producers went to a man who knows his way around a space thriller: *Alien* director Ridley Scott. Amazingly, Damon and Scott had never crossed paths. "Never even at a cocktail party," Damon says. When the two finally *did* meet, the actor says the exchange went something like this: "Ridley said, 'This script is great.' I said, 'Yeah it is.' He goes, 'Why the f--- aren't we doing this?'" Damon laughs. "That was it. I said, 'Okay!'"

Production began in Budapest in November 2014 and lasted a mere 72 days. That was enough for Scott, who has a reputation for working at maximum speed. ("If you're doing 90 takes it means you don't really know what you want," the director says.) Shoots were split between Damon's "Mars" scenes; "Earth," with NASA staffers played by Jeff Daniels, Chiwetel Ejiofor, and Kristen Wiig; and "Space," with members of Watney's crew (Jessica Chastain, Kate Mara, Michael Peña, et al.). The actors became close quickly. "We had a lot of fun," Chastain says. "Many long dinners and bottles of red wine."

For *Interstellar* last year, Chastain had been stuck on terra firma, so she was thrilled to do wire work simulating zero gravity. Before she said yes to the role of Comdr. Melissa Lewis, she had one request: She wanted to go to space camp. But even spending time at NASA's Jet Propulsion Laboratory in Pasadena and shadowing an astronaut in Houston didn't prepare her for



(From top) Damon, Jessica Chastain, Sebastian Stan, Kate Mara, Aksel Hennie, Kristen Wiig and Chiwetel Ejiofor

**I FELT LIKE A
2-YEAR-OLD.
PEOPLE WOULD
HAVE TO
HELP ME GET
DRESSED AND
SCRATCH MY
NOSE FOR ME."**

—JESSICA CHASTAIN

the realities of working in a heavy space suit. "I felt like a 2-year-old," she says. "People would have to help me get dressed and take my helmet off and scratch my nose for me."

Filming the storm that traps Watney on Mars also proved to be tricky. "They brought in so much dirt and really whacked us around with wind turbines," Chastain says. "It's probably the most difficult scene I've ever filmed. I was happy to leave Mars, but Matt was there for the long haul." Indeed, for much of his filming, Damon had to go it alone. "It was one of the reasons why I wanted to do the movie," he says. "I had never tried to do anything by myself in that way." Well, not entirely by himself. "I had a ball with Ridley," he says. "Even if I wasn't working, I'd want to make movies with him." —SARA VILKOMERSON

GOOSEBUMPS

STARRING Jack Black, Dylan Minnette

DIRECTED BY Rob Letterman

RELEASE DATE 10/16

R.L. Stine's books are famous for keeping kids up at night, but director Rob Letterman (*Gulliver's Travels*) experienced some sleeplessness of his own before he met with the author about adapting *Goosebumps* for the big screen. "I was very, very nervous," says Letterman. "It was really important to get his seal of approval." The film, guided by Stine's directive to make it "scary, but fun scary," stars Jack Black as a fictional version of Stine, whose imaginary monsters are released from his manuscripts by an inquisitive neighbor (Dylan Minnette). With luck, it will keep everyone awake past their bedtimes. —NINA TERRERO



Jack Black and Dylan Minnette



Sandra Bullock and Joaquim de Almeida

Our Brand Is Crisis

STARRING Sandra Bullock, Billy Bob Thornton, Anthony Mackie

DIRECTED BY David Gordon Green

RELEASE DATE

10/30

SANDRA BULLOCK STARS IN THIS DRAMA AS POLITICAL STRATEGIST

"Calamity" Jane Bodine, a role originally written for her *Gravity* costar George Clooney. "About two and a half years ago I put out feelers saying, 'I'm not reading anything I'm excited about,'" Bullock says. "'Are there any male roles out there that [the filmmakers] don't mind switching to female?'"

Clooney and his producing partner Grant Heslov had been developing a script "suggested by" the 2005 documentary *Our Brand Is Crisis*, about a group of American political consultants hired by former Bolivian president Gonzalo Sánchez de Lozada to help him get reelected. After Bullock reached out to Clooney, they decided to flip the gender of the lead role. That character, Bodine, is "basically a female Karl Rove," Bullock says. "She's brilliant at the devious side of politics." Anthony Mackie (*Avengers: Age of Ultron*) and Ann Dowd (*St. Vincent*) costar as consultants who lure Bodine out of retirement; Billy Bob Thornton plays a rival campaign strategist. "It's all about the win for them, and probably not for the right reasons," says Bullock. Consider this prep for next year's U.S. presidential race. "Timing was very important with this movie," says director David Gordon Green (*Pineapple Express*). "It's going to start a lot of conversations." Our conversation starter: Why the hell isn't anyone writing decent (female) roles for Sandra Bullock? —CLARK COLLIS



REAL TO REEL

Suffragette

STARRING Carey Mulligan, Meryl Streep
DIRECTED BY Sarah Gavron

RELEASE
DATE

10/23

IF YOU'RE HOPING FOR A LUSH PERIOD EPIC WITH IMPECCABLE

costumes, look elsewhere. This dramatization of women's struggle to secure voting rights in England places a premium on authenticity. "We were looking to create an aesthetic that was truthful and real," says director Sarah Gavron (*Brick Lane*). Set around 1912, *Suffragette* stars Carey Mulligan (*The Great Gatsby*) as Maud, a working-class woman who finds herself unexpectedly engaged in the cause, and Meryl Streep as the real-life Emmeline Pankhurst, founder of the Women's Social and Political Union. "We wanted to make a film that felt connected to today," Gavron says. To achieve that, **costume designer Jane Petrie** (*28 Weeks Later*) ignored formal portraits of the era for inspiration, and sought out candid images of women engaged in daily life instead. —C. MOLLY SMITH



Carey Mulligan

VINTAGE FINDS

Rather than make all the costumes from scratch, Petrie dressed the cast in vintage garments whenever possible. For Carey Mulligan's Maud, she says, "we used 100-year-old clothes. I think the only things that we made were for action sequences because her clothes were going to get damaged."

Natalie Press
and Mulligan

PICTURE PERFECT

Petrie was inspired by the street photography of London-based Edward Linley Sambourne, who captured everyday women doing everyday things (right). "He photographed lots of women striding along, confidently walking, and they've maybe not got their hat on or they're carrying baggage," Petrie says.



Meryl Streep

BACK TO BLACK

"I didn't want it to be drab, but I was happy to use lots of black, since there was lots of black wool in that period," Petrie says. She also introduced purples, whites, and greens, the official colors of the Women's Social and Political Union, led by, among others, Emmeline Pankhurst (Meryl Streep).



Cate Blanchett and Robert Redford

TRUTH

STARRING Cate Blanchett, Robert Redford

DIRECTED BY James Vanderbilt

RELEASE DATE 10/16

CBS News became news itself in 2004 when documents used by *60 Minutes* to show that then president George W. Bush's National Guard service was a sham were suspected to be forgeries. Anchor Dan Rather was disgraced and producer Mary Mapes was fired, but this drama—directed by screenwriter James Vanderbilt (*Zodiac*) and starring Oscar winners Robert Redford as Rather and Cate Blanchett as Mapes—is an attempt to set the record straight. “It raises some interesting questions about media morals at the crossroads,” says Blanchett. “And just the toxicity of the political atmosphere at that time.” Eleven years later, those themes still resonate.

—JOE McGOVERN

PAGE TO SCREEN

Steve Jobs

STARRING

Michael Fassbender, Jeff Daniels, Kate Winslet

DIRECTED BY

Danny Boyle

RELEASE DATE

10/9

STEVE JOBS IS AN AARON SORKIN-SCRIPTED CHRONICLE OF A REAL-life tech giant, but *The Social Network* 2 it is not. “It’s not about the invention of the Macintosh the way *The Social Network* was about the invention of Facebook,” Sorkin says. “It’s about this very complicated man trying to do something very difficult.” Directed by Danny Boyle (*Slumdog Millionaire*), the film is structured around three product launches: the Macintosh, Jobs’ failed NeXT computer, and the first iMac. Sorkin annotated a script page for us, this one for a scene between Jobs (Michael Fassbender) and then Apple CEO John Sculley (Jeff Daniels) about the company’s iconic “1984” TV spot (right). —KEVIN P. SULLIVAN



Jeff Daniels and Michael Fassbender

SORKIN [Page 111 of 188] *Steve Jobs* is one page shorter than *The Social Network*. It's pretty much right in the sweet spot.

111.

INT. BALCONY LOBBY - SAME TIME

STEVE
You thought it was dark?

SCULLEY
(beat)
They thought it was--it had skinheads in it but that's (not the point).

STEVE
(over)
She was liberating them.

SCULLEY
Liberating the skinheads.

STEVE
The ad didn't have anything to do with skinheads! We used them as extras! Nobody even knows they were skinheads!

SCULLEY
I'm saying the board--

STEVE
You invented lifestyle advertising and "our brand" was my brand.

SCULLEY
We showed a lot of happy people drinking Pepsi, we didn't say the world was gonna come to an end if you bought a Dr. Pepper. And we showed the product! We showed it being opened, we showed it being poured, being consumed--

STEVE
You think the secret to your success was not assuming people knew what they were supposed to do with a can of soda?

SCULLEY
I didn't kill the ad, Steve! I'm the only reason it made it on the air!

SORKIN This is an ongoing argument that begins in the first act about the "1984" ad, but they're really arguing about something else.... I like when people are arguing about something important and, at the same time, also arguing about something benign.

SORKIN John Sculley was the CEO of Apple after Steve Jobs had recruited him away from Pepsi. They were very, very close. Sculley spent years and years being known as the guy who fired Steve Jobs from Apple. Sculley contacted me when I was writing the movie and wanted to tell me his version of the story.

SORKIN Cursing is not something I lean on as heavily as some writers do. I use it when it's right for the rhythm of what [a character] is saying. This is not the first time that the skinheads have come up, and Jobs is just frustrated with Sculley not being able to get past this.

SORKIN I thought the ad was a good way to introduce the difference between Sculley and Jobs. Steve loved this ad because of how different it was. It's a piece of art. Sculley doesn't care at all about the art. An effective ad is something that sells your product, and the ad didn't do that.

SORKIN This fight never took place. In fact, I'm pretty sure Steve Jobs and John Sculley never spoke again after the firing. But everything that they talk about--and you can say this about the entire movie--did happen. Everything happened, except I wrote the scenes.


Julianne Moore
and Ellen Page

Freeheld

STARRING Julianne Moore, Ellen Page, Steve Carell
DIRECTED BY Peter Sollett

RELEASE
DATE

10/2

THROUGHOUT HOLLYWOOD'S HISTORY OF CIVIL RIGHTS DRAMAS, actors such as Tom Hanks (*Philadelphia*) and Sean Penn (*Milk*) have filled trophy cases playing gay men fighting to be heard. Emphasis on the word *men*. *Freeheld*, based on a 2007 Oscar-winning documentary short of the same name, is about a lesbian couple (Ellen Page and Julianne Moore) who challenge a discriminatory partner-benefits law in New Jersey when Moore's character, police officer Lauren Hester, becomes terminally ill. "Why does it feel like we're doing something different?" asks director Peter Sollett (*Nick & Norah's Infinite Playlist*). "Is it just because there are female protagonists? It shouldn't."

The film may be driven by the performances of Moore and Page, but its story isn't defined along simple gender lines. And that it really happened helps prevent *Freeheld* from slipping in the puddle of propaganda that can often drown "issue" movies. Supporting performances by Steve Carell (as a boisterous gay activist) and Michael Shannon (as a conservative, straight cop who stands up for the couple) highlight the contrasting ways in which varied people can advocate for the same cause. "LGBT issues are best understood when the political and the personal come together," says Sollett, adding with a little laugh: "When they are married—so to speak." —JOE McGOVERN

PAN

STARRING Hugh Jackman, Garrett Hedlund, Levi Miller
DIRECTED BY Joe Wright
RELEASE DATE 10/9

Peter Pan has always been kind of a jerk—just ask Tinkerbell. So you can be sure that the Pan depicted in Joe Wright's new action-adventure origin story—played by 12-year-old newcomer Levi Miller—won't be all sweetness and light, especially when facing off against Blackbeard (Hugh Jackman) or befriending future foe James Hook (Garrett Hedlund). "Peter has a tendency to claim other people's ideas as his own when they work, and claim they weren't his when they don't," Wright says. "So as a director, I identify with him a lot." —KEITH STASKIEWICZ


Levi Miller and
Garrett Hedlund



Idris Elba

Beasts of No Nation

STARRING

Idris Elba,
Abraham Attah

DIRECTED BY

Cary Fukunaga

RELEASE
DATE

10/16

BASED ON THE NOVEL BY UZODINMA IWEALA, *BEASTS OF*

No Nation is the first feature film to be released by Netflix. As such, it's an intriguing indicator of where the streaming giant may be headed. Written and directed by Cary Fukunaga, who directed the first season of HBO's *True Detective*, the film follows Agu (Abraham Attah), a boy living in an unidentified African country who is orphaned and then recruited into a rebel army by the battalion's commandant (Idris Elba).

The 15-year-old Attah had no previous acting experience and worked as a street vendor in Ghana before the film's casting director found him playing soccer and

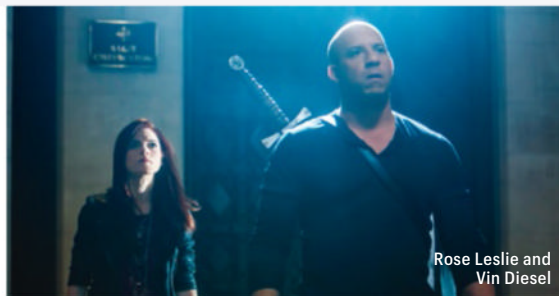
invited him to audition. "Abraham was thrown into the deep end by Cary," Elba says. "He was unbelievable to watch and unbelievable to work with."

A movie about child soldiers is, of course, a hard sell, but Fukunaga, who has wanted to get this tale on screen for nearly a decade, is hopeful Netflix can help the film reach folks who don't frequent an art house. The company will begin streaming *Beasts* the same day it debuts in theaters. "It's really hard to deny the power of 66 million subscribers," Fukunaga says. "If the audience can have an emotional experience with my movie, then that's everything I want." —KEVIN P. SULLIVAN

THE LAST WITCH HUNTER

STARRING Vin Diesel, Rose Leslie DIRECTED BY Breck Eisner RELEASE DATE 10/23

As punishment for killing off the Queen Witch during the Middle Ages, Vin Diesel's Kaulder has been cursed with immortality, eternal separation from his wife and family, and an unquenchable thirst to save the world from the broom-riding set. So he's battled his way through the centuries to present-day New York City, where he forges an unlikely alliance with a witch named Chloe (*Game of Thrones*' Rose Leslie). "The story of Chloe and Kaulder is them connecting on a human level," says director Breck Eisner (*Sahara*). "[The bond] surprises him and opens his eyes and helps him get past the loss." *Wicked*. —WILL ROBINSON



Rose Leslie and
Vin Diesel



REAL TO REEL Legend

STARRING Tom Hardy, Emily Browning, David Thewlis
DIRECTED BY Brian Helgeland

**RELEASE
DATE**

10/2

TOM HARDY PROVED HE COULD PLAY A HARDENED CRIMINAL WITH HIS CAREER-MAKING

performance in 2009's *Bronson*. Now the *Fury Road* actor is going one better by starring as infamous 1960s London gangsters, and twin brothers, Ronald and Reginald Kray in *Legend*. "The big aspect for me as an actor was, can I pull this one off?" he says. "Can I play two people and not mess it up?"

Early on, writer-director Brian Helgeland (*Payback*, 42) wasn't sure how to cast the brothers. They had been played by two actors in 1990's *The Krays*, so he initially met with Hardy about playing only Reggie, whose relationship with his wife, Frances (Emily Browning), is the emotional heart of the film. "Reggie was the lead," says Helgeland. "I thought I

should start by getting Reggie and see where that goes." Hardy was more interested in Ron, who was gay and more extroverted than his twin, if also psychotically violent. "From the time Tom sat down, all he was talking about was Ron. At the end, Tom said, 'I'll give you Reggie if you give me Ron.'"

Helgeland went high-tech for some of the scenes that involved both brothers—like shooting Hardy and stunt double Jacob Tomuri, then digitally replacing the latter's head with that of the actor—but often the effect was achieved via old-fashioned trickery: switching between close-ups of the characters' faces or framing Tomuri and Hardy so that only the latter's head was visible. "We tried to not do anything that we wouldn't have done if two actors had been involved," says director of photography Dick Pope (*Vera Drake*). For a scene in which the two brothers fight each other, Hardy added an extra layer of verisimilitude by suggesting he and Tomuri actually get physical. "We're mates, so we had a good old

Tom Hardy as the
Kray twinsReggie and
Ron Kray
in 1966

slapfest," Hardy says. "What happens, though, is you realize that if I'm playing Reggie and I'm slapping Ron, I'm going to have to go back in and shoot the Ron side. I'm getting twice the beating."

Legend boasts a murderers' row of British character actors in supporting roles: Paul Bettany plays a rival gangster, David Thewlis portrays an associate of the Krays, and Christopher Eccleston is a policeman determined to see the brothers behind bars. But there's no doubt that Hardy's killer performances are the film's main draw. "I've worked with a lot of actors who are very serious about what they do," Helgeland says. "But he takes it to a point I've never seen—just the commitment and the focus. There's no gag reel." So much for the DVD extras. —CLARK COLLIS

Hayley Kiyoko, Aurora
Perrineau, Aubrey Peeples,
and Stefanie Scott

JEM AND THE HOLOGRAMS

STARRING Aubrey Peeples, Molly Ringwald, Juliette Lewis **DIRECTED BY** Jon M. Chu
RELEASE DATE 10/23

Based on the neon-pop '80s animated TV series, this live-action update stars Aubrey Peeples (ABC's *Nashville*) as a young singer-songwriter who skyrockets to fame via the Internet. With encouragement from her aunt (Molly Ringwald), and with her three sisters at her side, Jem hotfoots it to the big time only to discover that the head of her record company (Juliette Lewis) expects her to become something she's not. The plot may be new, but director Jon M. Chu (*Justin Bieber: Never Say Never*) promises some nods to the candy-colored original. "We definitely have holograms!" he says. Phew! —C. MOLLY SMITH



Jessica Chastain
and Tom
Hiddleston

Crimson Peak

STARRING

Mia Wasikowska,
Tom Hiddleston,
Jessica Chastain

DIRECTED BY

Guillermo del Toro

RELEASE
DATE

10/16

AFTER ASPIRING NOVELIST EDITH CUSHING (MIA Wasikowska) falls for a mysterious, brooding aristocrat (Tom Hiddleston), her life takes a turn for the ghastly. So begins Guillermo del Toro's new gothic thriller, which unfolds inside a haunted mansion on a barren mountaintop in the north of England. "I wanted the house to feel like an enchanted castle from a fairy tale," del Toro says. "Quite a sinister one." Trapped inside the decaying estate, Edith is visited by ghosts, and she soon begins to suspect that her new husband and his scheming sister (Jessica Chastain) are harboring dark secrets about their past.

When first discussing the siblings' relationship, Hiddleston says he and Chastain were reminded of novelist Josephine Hart's famous quote: "Damaged people are dangerous. They know they can survive." "We burst out laughing," the actor recalls. "It was the most extraordinary summary phrase for those two." That's not to suggest that audiences should expect much levity from a moody, spooky tale with jealousy and betrayal at its core. "It's an interesting inverted love story," Hiddleston says. Each character "wants a kind of love from the other that they can't return." —GINA MCINTYRE



Bradley Cooper

BURNT

STARRING Bradley Cooper, Sienna Miller **DIRECTED BY** John Wells

RELEASE DATE 10/23

Bradley Cooper plays Adam Jones, an American Michelin chef whose ego and drug addiction destroyed his career. Now, three years after flaming out in Paris, he's back, and in London, to recoup some humanity—and a three-star restaurant—with the help of a British culinary artist (Sienna Miller). Director John Wells (*August: Osage County*) wanted truth in every sauté. "There's the reality-television sense of working in the kitchen and then there's the real thing," he says. "The cuts and burns and heat." And superb food, it turns out. "We were churning out 100 to 150 Michelin-quality meals per day," he says. "It was like art—which you could eat." —JOE MCGOVERN

ALSO PLAYING

THE FINAL GIRLS

Max (Taissa Farmiga) is able to see her dead mother again when she's transported into the campy '80s horror movie that her mom starred in before she passed. An emotional reunion, a crazed killer, and raging hormones ensue. **10/9**

KNOCK KNOCK

Keanu Reeves plays a dedicated husband and father who unfortunately finds himself inside an Eli Roth movie—meaning the two women knocking on his door for help are far deadlier than they seem. **10/9**

JAMES WHITE

The titular character (Christopher Abbott) is living the more-than-typical tortured life of a twentysomething New Yorker when his mother (Cynthia Nixon) falls ill and he has to grow up. Fast. **10/16**

ROOM

Brie Larson (*Trainwreck*) lives with her son as captives in a single windowless, 10-by-10 room—at least, until the boy's curiosity grows beyond what his mother can handle. **10/16**

BONE TOMAHAWK

This Western features Kurt Russell, cannibals in caves, and (fingers crossed!) tomahawks made out of bones. What else do you need to know? **10/23**

NASTY BABY

A group of Brooklyn friends (including Kristen Wiig and TV on the Radio's Tunde Adebimpe) are trying for three-way parenthood when their hopes take a dark turn in the form of a sinister menace known as "The Bishop." **10/23**

PARANORMAL ACTIVITY: THE GHOST DIMENSION

The Little Horror Franchise That Could—now six films in—comes to a brutal end. Expect eerie "found footage" aplenty. **10/23**

ROCK THE KASBAH

Director Barry Levinson's latest stars Bill Murray as a burned-out rock manager. Abandoned by his only client (Zooey Deschanel) in Kabul, he gets the chance to help a talented young girl find musical success on Afghanistan's version of *American Idol*. **10/23** —CHRISTIAN HOLUB



Tom Hanks

BRIDGE OF SPIES

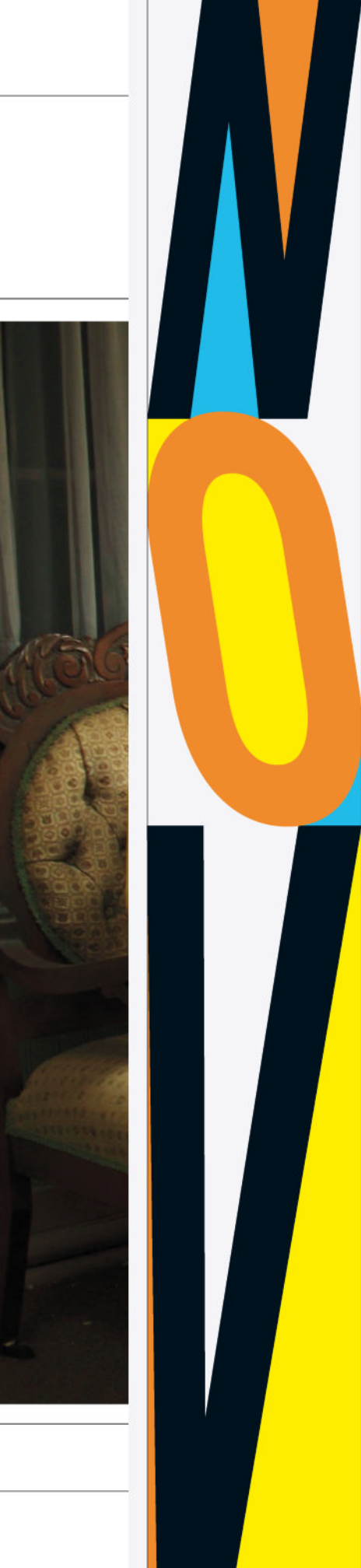
STARRING Tom Hanks, Mark Rylance, Amy Ryan

DIRECTED BY Steven Spielberg

RELEASE DATE **10/16**

The true Cold War tale about how American lawyer James Donovan (Tom Hanks) negotiated the exchange of Russian spy Rudolf Abel (Mark Rylance) for an American U-2 pilot imprisoned on Soviet soil marks Steven Spielberg's 29th feature film as a director (and his fourth with Hanks), but the master isn't showing any signs of waning enthusiasm. "Watching him create a shot, he looks like the young boy who discovered film for the first time," says Amy Ryan (*Gone Baby Gone*), who plays Donovan's wife, Mary. "He's so excited by it still. You want to get in on that too." —KEVIN P. SULLIVAN

Bill Murray in
Rock the Kasbah



IN THIS MONTH

Creed p. 60 / *The 33* p. 60 / *The Hunger Games: Mockingjay—Part 2* p. 62 / *The Good Dinosaur* p. 66 / *By the Sea* p. 68 / *Spectre* p. 70 / *The Peanuts Movie*



CAROL

STARRING Cate Blanchett, Rooney Mara
DIRECTED BY Todd Haynes

RELEASE
DATE

11/20



Cate
Blanchett

Danish Girl p. 63 / *Spotlight* p. 63 / *Trumbo* p. 64 / *Secret in Their Eyes* p. 65
p. 70 / *The Night Before* p. 71 / *I Saw the Light* p. 71 / *Brooklyn* p. 72



Cate Blanchett swans into

rooms, her hair bobbing flawlessly in a French vanilla swirl, as the title character of Todd Haynes' *Carol*. We're used to seeing the two-time Oscar winner move with an air of hauteur—she was the Wicked Stepmother in *Cinderella*, after all, not to mention Bob Dylan in Haynes' previous film *I'm Not There*—but as Carol, she's never been a more elusive object of desire. And that's felt deepest by the young shopgirl Therese (Rooney Mara), who falls madly in love with Carol in 1950s New York City and embarks on an eventful road trip with her across the country.

Carol is based on Patricia Highsmith's landmark 1953 lesbian-romance paperback *The Price of Salt*, touted as "the novel of a love society forbids." "I first read it years ago, when I was filming my small part in a different Highsmith film, *The Talented Mr. Ripley*," Blanchett says. "It was revelatory. You can't forget [Highsmith] is the goddess of crime fiction, but in this instance it's the desire which is criminal." Blanchett, 46, came across the screenplay adaptation by Phyllis Nagy (*Mrs. Harris*) years ago and found it even more balanced and delicate than the book. But, she adds, "I suppose what makes it so special is why it was so difficult to get made."

That changed two years ago when Haynes came on board. "I'd heard about the project through [Oscar-winning costume designer] Sandy Powell, and I was a little jealous," he says. "I mean, Patricia Highsmith and Cate Blanchett—who wouldn't want to see that?" The 54-year-old director had visited the 1950s before in his most celebrated film, 2002's *Far From Heaven*, "but my concepts were very different this time," he explains. "*Far From Heaven* was meant to evoke the hypercolored 1950s of the movies, but here I wanted to be in the murky, naturalistic world. We looked at lots of female photographers from the '50s and used mirrors and windows and reflections to illustrate the hidden emotions of the characters."

To re-create an authentic Manhattan of the Eisenhower era, Haynes shot the film in and around Cincinnati. "In New York, except in a few protected neighborhoods, you can't find a block that doesn't have construction from the last 20 years," says production designer Judy Becker (*American Hustle*). "Cincinnati is a wealthy city and there are lots of private clubs, which really worked for us." Even the Ohio locals, many of whom were cast as extras, "seem like they're out of a time warp," says Haynes' longtime cinematographer Ed Lachman (*The Virgin Suicides*). Every shot was filmed on an actual location, with one exception: a tasteful yet deliberately erotic



Rooney
Mara

hotel-room scene between the two women that required the privacy of a built set.

Which brings us back to the movie's hook: taboo romance. "Of course, it's a story about a lesbian relationship," says Haynes. "But it's really about how love itself makes you feel at a loss for language, and every gesture is weighted with anticipation and meaning." Blanchett was attracted, as well, to the book's open ending. "It was the first gay novel where someone didn't kill themselves or get redeemed by the love of a good straight person," she says. "Irrespective of sexual preference, it's honest about the feeling of falling in love."

In May, *Carol* premiered to universal praise at the Cannes Film Festival, where the jury awarded Mara's quieter performance. It was an unexpected move, and one that thrilled Blanchett. "The transformation Rooney makes in very subtle ways, from girl to woman, via heartbreak, is astonishing," she says. "There's so much withheld in her character. I mean, Therese is not somebody who's tweeting all day on Instagram and putting it all out there." Don't count on audiences to repress their swoons. —JOE McGOVERN

**HIGHSMITH IS
THE GODDESS OF
CRIME FICTION,
BUT IN THIS IN-
STANCE IT'S THE
DESIRE WHICH
IS CRIMINAL."**

—CATE BLANCHETT



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Creed

STARRING Michael B. Jordan, Sylvester Stallone
DIRECTED BY Ryan Coogler

RELEASE
DATE

11/25

STOP HUMMING “WITH ARMS WIDE OPEN” AND START HUMMING

“Eye of the Tiger.” This isn’t an upcoming Scott Stapp biopic but rather the long-in-the-works *Rocky* spin-off, which focuses on Apollo Creed’s pugilist son. Director Ryan Coogler (*Fruitvale Station*) first got the idea for the project back in film school, in part as a way to connect with his father. “My dad was a real big *Rocky* fan,” Coogler says. “He was getting older and got sick and I was trying to process it. I tried to get through it with this idea for his hero.” The director met with Sylvester Stallone, who was initially protective of his franchise but got on board after *Fruitvale*’s 2013 release.

In Coogler’s corner once again is *Fruitvale* star Michael B. Jordan, who trained for 11 months total to play Adonis Creed, including while he was filming this month’s *Fantastic Four*. He pretty much had to, considering he was going to be trading blows with real-life fighters Tony Bellew and Gabriel Rosado. Too bad he wasn’t able to employ one of the original *Rocky*’s signature time-savers—filming prep work as actual footage. “I’m sure it would have been way easier if I could have just gotten all my training done in a montage,” Jordan says. Someone cue “Hearts on Fire,” please. —KEITH STASKIEWICZ



Sylvester
Stallone and
Michael
B. Jordan



Antonio
Banderas

THE 33

STARRING Antonio Banderas, Rodrigo Santoro
DIRECTED BY Patricia Riggen
RELEASE DATE 11/13

A gold and copper mine in Chile’s Atacama Desert became the subject of world news in 2010 when 33 men were trapped 2,300 feet beneath the surface. Miraculously, 69 days later they were all rescued alive. To re-create that reality, director Patricia Riggen (*La Misma Luna*) shot on location in a Colombian mine. “We would go in there before the sun came up and get out when the sun had already set,” says Antonio Banderas, who plays the leader of the entombed miners. “It was dirty beyond imagination. But I’m not complaining. It helped us understand.” —JOE McGOVERN

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Michelle Forbes, Jennifer Lawrence, Sam Claflin, Evan Ross, Natalie Dormer, Wes Chatham, and Elden Henson

1

BUILDING THE CAPITOL

The Hunger Games: Mockingjay—Part 2

STARRING Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth **DIRECTED BY** Francis Lawrence

RELEASE
DATE

11/20

IN THE LAST INSTALLMENT OF *THE HUNGER GAMES*, KATNISS

(Jennifer Lawrence) takes her fight to areas of Panem's seat of power that have never appeared on screen. "This is the most amount of time we've spent in the Capitol," says director Francis Lawrence. "So we had to focus on how to accomplish that." Here's how the design team built the blueprint for a city under siege. —NINA TERRERO



Concept art

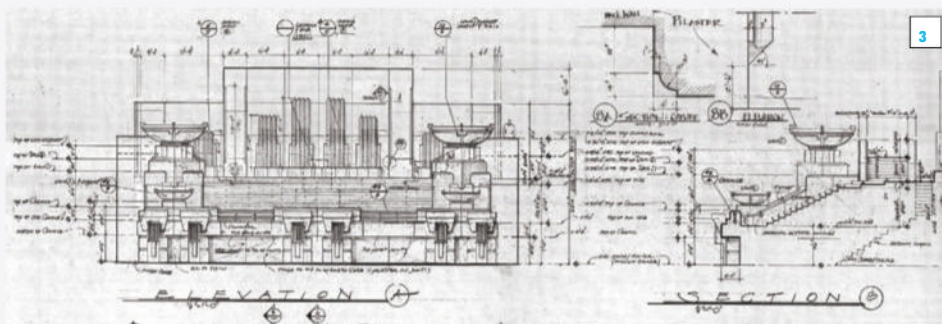
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1 MAP QUEST

The 3-D hologram used by Katniss and her rebel allies to plan their path to President Snow's mansion may feel a little...French. "Anyone who really knows Paris will find quadrants of the map that look very familiar," director Lawrence says. The wide avenues and well-defined arrondissements won't help Katniss much, though. "The route is severely booby-trapped."

2 SEEING RED

For the look of the buildings, returning production designer Philip Messina drew inspiration from the Soviet era. "That architecture was evocative of dictatorial regimes," he says. "It felt strong and monolithic, but also had a decorative element to it."



3

3 SNOW FALL

These architectural plans for the podium of President Snow (Donald Sutherland) have come in handy over the years. The plywood-and-Styrofoam structure has been destroyed after each film. "We've built and rebuilt this so many times," Messina says. "It's like building a house."



Alicia Vikander
and Eddie
Redmayne

The Danish Girl

STARRING

Eddie Redmayne,
Alicia Vikander

DIRECTED BY

Tom Hooper

RELEASE
DATE

11/27

AT A MOMENT WHEN THE ZEITGEIST IS TURNING TOWARD transgender acceptance more than ever, *The Danish Girl* brings us back to the beginning. Based on David Ebershoff's historical novel and directed by Oscar winner Tom Hooper (*The King's Speech*), the movie stars Eddie Redmayne (*The Theory of Everything*) as Lili Elbe, who was born male in Denmark in 1882 and transitioned to female in the 1920s with the support of her wife, artist Gerda Wegener (*Ex Machina*'s Alicia Vikander). Elbe is widely considered the first person to have undergone gender-confirmation surgery. "When I first read the script, I wept three times," Hooper says. "I was moved by

the power of love as an agent of transformation, even when the world was against it." Vikander also identified with the story despite its uniqueness. "With any big change in life," she says, "anyone you're close to goes on the journey with you."

As with Redmayne's Oscar-winning portrayal of Stephen Hawking in *Theory*, the actor relied on craft rather than cosmetics. "Eddie has this astonishing emotional translucency," Hooper says. "For him the concern was always about Lili's emotional journey. He put so much hard work and time into that, and it just led to getting the physical stuff absolutely right." —JOE MCGOVERN



Rachel
McAdams,
Mark Ruffalo,
Billy Crudup,
Michael Keaton,
and John
Slattery

SPOTLIGHT

STARRING Michael Keaton, Rachel McAdams, Mark Ruffalo

DIRECTED BY Tom McCarthy **RELEASE DATE** 11/6

When *The Boston Globe* reported on a series of child sex-abuse allegations in the Catholic Church in 2002, the investigation blew open a cover-up spanning decades and earned the paper a Pulitzer—and now, a movie. "I consider it one of the great investigative journalistic moments of this century," says writer-director Tom McCarthy (*The Visitor*). He, co-writer Josh Singer (*The Fifth Estate*), and the cast—including Michael Keaton, Rachel McAdams, and Mark Ruffalo as *Globe* journalists—"conducted hundreds of hours of interviews to try to get this right," he says. "It's a story that people need to hear." —DEVAN COGGAN



NOVEMBER



Helen Mirren and
Bryan Cranston

TRUMBO

STARRING Bryan Cranston, Elle Fanning,
Helen Mirren **DIRECTED BY** Jay Roach
RELEASE DATE 11/6

Dalton Trumbo, the writer of *Roman Holiday* and *Spartacus* and the man who effectively broke the anti-Communist Hollywood blacklist of the 1950s, could be reduced to a series of idiosyncrasies. Because Trumbo was a generously mustachioed chain-smoker who often wrote in the bathtub, Bryan Cranston (*Breaking Bad*) feared his performance could easily slip into caricature. "I told Trumbo's daughters that I had no intention of doing an impersonation of him," Cranston says. "But his mannerisms were so striking that I ended up sounding more like him than I intended." —KEVIN P. SULLIVAN

TRUMBO: HILARY BROWN/N.G.A.L.E.; ROBERTS: JOSH OLINS/TRUNK ARCHIVE; SECRET IN THEIR EYES: KAREN BALLARD



THE ACTRESS

Julia Roberts

SECRET IN THEIR EYES

STARRING

Julia Roberts,
Chiwetel Ejiofor,
Nicole Kidman

DIRECTED BY

Billy Ray

RELEASE
DATE

11/20

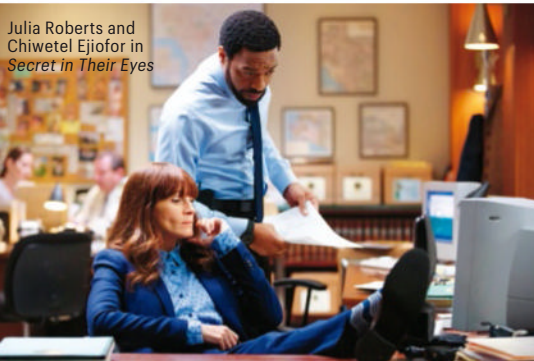
THE TRUTH IS, IT'S HARD TO GET JULIA ROBERTS TO SAY YES TO A movie these days. "As time goes by and my children are less packable, life isn't the origami thing it used to be where it all folds into one nice little piece," says the 47-year-old Oscar winner, breaking into her signature boisterous laugh. She's not avoiding work, she says. "It's just choosiness.... I'm pretty much a stay-at-home mom, and it's incredibly fulfilling." So what compelled her to take a supporting role in writer-director Billy Ray's remake of the Argentine thriller *El Secreto de Sus Ojos*? "Certain stories come down the way," she says, "where I think, 'This bears investigating.'"

And that she does, playing Jess, a district-attorney investigator who is forced to relive a gruesome tragedy—the rape and murder of her teenage daughter—after her former partner (Chiwetel Ejiofor) summons up new intel on the case 13 years later. In the original film, Roberts' pivotal character was male and grieving the loss of his wife. Ray (*Breach*) was searching for a leading man, too, until he says he heard a rumor that Roberts "was looking for a part she could disappear into." That rumor was false, it turned out, but fortuitous. Ray sent her his version of a remake with a suggestion that the role could swap genders. She bit.

"Julia had ideas about how she would want the role tailored to be a woman," Ray says. "What was most impressive to me was, she didn't want much tailoring at all." Roberts says she did want to make one critical change for the character, though. "The victim would have to be her daughter," she says. "When [the victim] becomes not a peer, not an adult, it ups the stakes in an appropriately hideous way. Everything hinges on that pain."

Ray wasn't afraid to push for pain either, particularly for the scene in which Roberts' Jess finds her daughter, Carolyn (Zoe Graham), stuffed in a Dumpster. "Julia went to a place in this movie that

I've never seen her go before," Ray says. It undoubtedly helped that her husband, Danny Moder, served as the film's cinematographer. "It actually became crucial for me for him to be there," Roberts admits. "I don't know if I would have been as willing to make myself that vulnerable if it weren't for the fact that the safest place I know in the world was across the room." —MARC SNETIKER



Julia Roberts and
Chiwetel Ejiofor in
Secret in Their Eyes



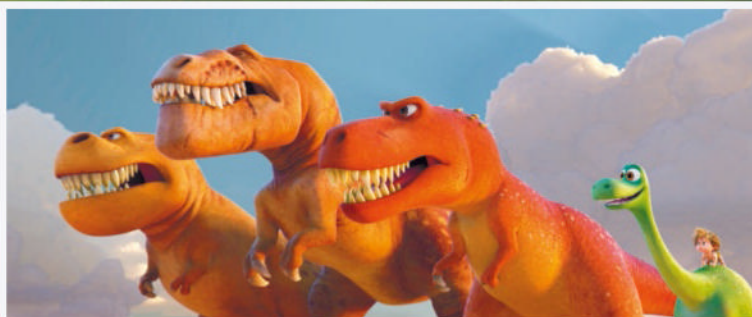
INSIDE THE ANIMATION

The Good Dinosaur

STARRING Raymond Ochoa, Jack Bright, Anna Paquin **DIRECTED BY** Peter Sohn

RELEASE
DATE

11/25



WHAT IF THE GIANT ASTEROID THAT THEORETICALLY

killed the dinosaurs missed? *The Good Dinosaur* answers that question in this classic boy-and-his-dog tale with a twist: The boy is an apatosaurus named Arlo (Raymond Ochoa), and his dog is a feral human kid named Spot (Jack Bright). But there's another key character in Pixar's 16th film: Mother Nature. "Nature itself won't literally be a character where you see it smiling or anything," says longtime studio artist and first-time feature director Peter Sohn. "But you get the concept that nature is alive, and there's a good side to it and a bad side to it."

To begin to understand the beauty and the danger of Arlo's world, Pixar team members took trips to study the open plains and towering mountains of the American Northwest. "It's the perfect place to make a dinosaur feel tiny," Sohn says. There, a group of guides led them up peaks and down valleys (Ramsey, a T. rex voiced by Anna Paquin, is named after one of the female guides). And everything from the color of the clouds to the way sunlight hits a stream was meticulously documented.

Arlo's world may be hyperrealistic, but the dinosaur himself was designed in a more playful, cartoonish style. Sohn—who took over as director not long after Pixar decided to give the movie a rethink two years ago—explains that Arlo's wide eyes help emphasize his youthful innocence as he struggles to make his way through the wilderness to find his path home. "His big issue is that he's afraid of everything, and he isn't capable," he says. "When he's in front of these natural backgrounds, it's important that he feels outside of that." —DEVAN COGGAN

(From top)
Concept art:
Arlo and
Spot, right,
with T. rexes,
including
Ramsey, third
from left

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By the Sea

STARRING Angelina Jolie Pitt, Brad Pitt
DIRECTED BY Angelina Jolie Pitt

RELEASE
DATE

11/13

WOULD YOU EXPECT ANYTHING LESS THAN DEVASTATING BEAUTY from a film starring Angelina Jolie Pitt and Brad Pitt? But the actress, who also wrote and directed this film about a married couple struggling with grief, says that setting *By the Sea* in the 1970s wasn't without its aesthetic challenges. "It makes me happy when people say the movie looks period but also beautiful," she says. "I was little in the '70s, and to see our old pictures, well..." She laughs. "It was not great."

Filming took place in Malta last August, with the quiet island of Gozo standing in for seaside France. Cinematographer Christian Berger (*The White Ribbon*) kept the look of the production as real-



istic as possible. “It’s all natural light so it doesn’t feel artificial,” Jolie Pitt says. “When we did scenes, we didn’t have big lighting setups in our faces for close-ups.” That stripped-down intimacy helped with some of the film’s heavier moments. “We watch this couple go off the track and we wait to see if it gets more unhealthy, or if they will recover,” she says. “I think too often people go through very painful transformative experiences and they don’t stay together. They abandon each other.”

The reverse was true for the newly wedded stars—who worked on the film during their honeymoon—but the experience had its

darker moments, too. “It was an emotionally charged set,” Jolie Pitt says. “Even though the characters are very different from us, when you act you still express real emotion.” Luckily, the couple’s six kids were on hand to ground them. “It’s impossible to bring your work home with you when you have to snap out of it for your children,” she says. “It wasn’t easy for either of us, but when we walked away, we were closer than we had been.” —SARA VILKOMERSON



Daniel Craig and Dave Bautista

Spectre

STARRING

Daniel Craig,
Léa Seydoux,
Christoph Waltz

DIRECTED BY

Sam Mendes

RELEASE
DATE

11/6

SKYFALL TOOK JAMES BOND TO NEW HEIGHTS, GROSSING

\$1.1 billion worldwide to become the most successful 007 installment in history. The 2012 blockbuster killed off Bond's boss, M (Judi Dench), and found Her Majesty's most deadly secret servant (Daniel Craig) struggling to stay relevant in a post-spy world. But returning director Sam Mendes can only see that film in terms of unfinished business. "Bond has been rebooted at the end of the movie," Mendes says. "This is only the beginning of the story."

Spectre provides a kind of culmination to the three previous films while developing a backstory that's been largely unexplored until now. "The Bond creation myth

never happened," Mendes says. "I felt there was an opportunity there: What made him? And who were the people who affected him along the way? You're sort of telling the story backwards of how Bond became Bond."

Enter Christoph Waltz as Oberhauser, mastermind of the titular shadowy criminal syndicate. Describing himself to Bond as "the author of all your pain," Oberhauser wields a mysterious connection to the superspy's past and imperils 007's love interest (Léa Seydoux) as a matter of course. "A lot of the film is a celebration of what it is to be Bond," Craig says. "But it's not retro. Hopefully it's not just classic Bond but a classic thriller."

License to thrill: approved. —CHRIS LEE



Lucy and the gang

THE PEANUTS MOVIE

STARRING Noah Schnapp, Mariel Sheets, Alexander Garfin

DIRECTED BY Steve Martino RELEASE DATE 11/6

When an institution like Charles M. Schulz's *Peanuts* comic strip gets the big-screen treatment, audiences tend to resist. Director Steve Martino (*Ice Age: Continental Drift*), at least, knew it was coming. "Fans were going to hear 'computer animation' and 'Peanuts' and have their guns loaded," he says. Still, he forged on undeterred, and with the help of Schulz's son Craig and grandson Bryan, both writers on the film, the production went to great lengths to re-create the feel of the original strip, even digitizing the artist's drawings of rain and Pigpen's dirt cloud. Sounds like someone made a trip to Lucy's advice booth. —KEVIN P. SULLIVAN

The Night Before

STARRING Seth Rogen, Joseph Gordon-Levitt, Anthony Mackie
DIRECTED BY Jonathan Levine

RELEASE
DATE

11/25

THE HOLIDAYS MAY BE A TIME FOR FAMILY, BUT WHEN THAT GETS unbearable you can always head out with your friends at night. Director Jonathan Levine reteams with his *50/50* actors Joseph Gordon-Levitt and Seth Rogen (and adds Anthony Mackie to the squad) for this tale about pals who have spent every Christmas Eve together since childhood. Now they're getting just one more holiday bender before adult responsibilities pull them apart. (Rogen's character is becoming a dad and Mackie's is a pro football star.)

Levine got the idea from his own history of holiday trouble-making. "Some of us were Jewish, some of us were not religious, some of us came from families with parents that were divorced, some of us just hated our families," he says. "We were the people that Christmas forgot, going out and having kind of crazy adventures, because New York on Christmas—if you go out after dark—is a very strange, mysterious, and fun place."

Unfortunately, they mainly shot the movie in August, and the stars were swaddled in woolly holiday sweaters. "It does get a little uncomfortable," Gordon-Levitt says. "But I don't think I could have done it the other way around. We shot a few scenes in the winter and I was so cold I could barely speak." —ANTHONY BREZNICAN

Seth Rogen, Joseph Gordon-Levitt, and Anthony Mackie



Elizabeth Olsen and Tom Hiddleston



I SAW THE LIGHT

STARRING Tom Hiddleston, Elizabeth Olsen
DIRECTED BY Marc Abraham
RELEASE DATE 11/27

This Hank Williams biopic covers the country-music legend's rise, his volatile relationship with his wife (Elizabeth Olsen), and his struggles with substance abuse and spina bifida—all before his death at 29. "He was really the first rock star—and the first rock star to go down like that," says director Marc Abraham (*Flash of Genius*), who also wrote the script. To play Williams, Tom Hiddleston honed his singing and guitar skills with Grammy winner Rodney Crowell, even moving into Crowell's house outside Nashville to practice all day, every day. The result? "Every note, every line, everything is Tom," Abraham says. "He's crazy talented. If you didn't like him, you'd be jealous of him." —DEVAN COGGAN

ALSO PLAYING

LOST IN THE SUN

In this drama-thriller, a small-time criminal (Josh Duhamel) forges an unexpected connection with a newly orphaned teenage boy (Josh Wiggins). **11/6**

LOVE THE COOPERS

Diane Keaton, Marisa Tomei, Amanda Seyfried, John Goodman, and Olivia Wilde star in this dramedy about one family's annual Christmas Eve gathering. **11/13**

RINGS

Samara is back and ready to terrorize via videotape once more in the latest chapter of *The Ring* series starring Johnny Galecki. **11/13**

SHELTER

Actor Paul Bettany (*A Beautiful Mind*) makes his directing debut with this tale of two homeless people (Jennifer Connelly and Anthony Mackie) who help each other move forward with their lives. **11/13**

VERY SEMI-SERIOUS

This colorful documentary provides an inside look at the cartoon-creation process at the famed *New Yorker* magazine, featuring interviews with editor David Remnick and artist Roz Chast. **11/20**

VICTOR FRANKENSTEIN

This twist on the classic horror tale of a mad genius (James McAvoy) shifts its focus to Frankenstein's relationship with his assistant, Igor (Daniel Radcliffe). **11/25**
—C. MOLLY SMITH



James McAvoy and Daniel Radcliffe in *Victor Frankenstein*

NOVEMBER



Emory Cohen and Saoirse Ronan

BROOKLYN

STARRING Saoirse Ronan, Emory Cohen, Domhnall Gleeson **DIRECTED BY** John Crowley
RELEASE DATE **11/6**

Based on the novel by Colm Tóibín and adapted for the screen by Nick Hornby (*About a Boy*), *Brooklyn* tracks the journey of Eilis Lacey (Saoirse Ronan) as she emigrates from Ireland to America in the 1950s. After a family tragedy, Eilis must choose between her American beau (Emory Cohen of NBC's *Smash*) and the man back home (Domhnall Gleeson). The film, directed by John Crowley (*Boy A*), allowed Ronan, now 21, to capture her country's spirit on film. "We use our humor as a way to deal with every facet of life," she says. "Grief, loss, happiness, confusion, everything." —C. MOLLY SMITH

VICTOR FRANKENSTEIN: ALEX BALUY; BROOKLYN: KERRY BROWN

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GET GREAT SAVINGS. HOWEVER,
GREAT TRIANGLE PLAYERS WILL
STILL GO UNRECOGNIZED.**

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DEC



IN THIS MONTH



The Hateful Eight p.77 / *Sisters* p.77 / *The Revenant* p.78 / *Daddy's Home* p.79



JOY

STARRING Jennifer Lawrence, Robert De Niro, Edgar Ramirez
DIRECTED BY David O. Russell

RELEASE
DATE

12/25



Jennifer Lawrence
and Robert De Niro



Lawrence
and Edgar
Ramirez

Jennifer Lawrence was working on the final installments of *The Hunger Games* when she received a call at 4 a.m. from director David O. Russell. “He said, ‘Do you want to play the part of the woman who invented the Miracle Mop?’” Lawrence says. She took the unusual hour and the call itself in stride. “I’ve gotten a lot of middle-of-the-night phone calls from David,” she adds with a laugh. But *Joy* ended up evolving into something else. “From that seed he went off into Davidland and it developed and changed, and now it’s a completely different story,” she says. “Usually [a film’s focus] is about the fight on the way to success and the happy ending. David goes on to tell the struggle that comes with that success and all the sacrifices that come with finally getting what you want.”

Russell, whose last three films—*The Fighter*, *Silver Linings Playbook*, and *American Hustle*—have all been nominated for Best Picture, was intrigued by the idea of doing a film larger in scope: an epic journey examining one woman’s life from age 10 to age 40, as she grows up, gets married, has children, and becomes an entrepreneur and matriarch. “It’s a woman’s soul over many decades of her life and how she changes,” he says.

Change is an important concept when it comes to a Russell production. Scripts and scenes and shooting schedules are, shall we say, *fluid*. His actors just need to keep up. “It’s fascinating and terrifying working for him because he’s a mad-scientist genius,” says Lawrence. “He’s inspired by anything. One time he wrote a scene by watching me get my hair done. He just went, ‘Oh! The sound of a shovel in the ground. Sinister!’ And then he ran out of the room.” She laughs. “I always see the wide eyes of people who’ve never worked with him before. I tell them, ‘You have to let go of all your s---. You are the paint. He’s the paintbrush and the canvas.’”

Edgar Ramirez (*Zero Dark Thirty*), who plays Joy’s husband, was one of those newcomers (along

with Isabella Rossellini, Virginia Madsen, and Diane Ladd) joining Russell regulars Robert De Niro and Bradley Cooper. “You have to be on your game,” says Ramirez. “There’s never a dull moment on a David O. Russell set. But that’s the beauty of it. That’s the magic.”

Less magical was the brutal winter that hit Boston during production. “There was literally eight feet of snow outside,” says Russell, who was forced to move at least one location, but still managed to see the upside. “It actually turned out great for us. The snow is very beautiful, and Joy loves snow from a very young age.” The actress who plays her does not, however. “I still have snowst-traumatic stress,” Lawrence says. “I feel like I’m in *Game of Thrones*, running around going, ‘Winter is coming again!’”

Joy marks the third Russell and Lawrence collaboration after *Silver Linings* (which won her the Oscar) and *American Hustle*, and they’ve developed a deep professional connection. “I almost don’t want to talk about it, it’s so special,” Russell says. “It feels like bad luck.” Lawrence, fortunately, isn’t superstitious. “Working on his sets is like the Olympics of acting,” she says. “Everything moves so fast. It’s like watching someone do a giant abstract painting or sculpture and you go, ‘Where is this going?’” She laughs. “And then all of a sudden you’re like, ‘Oh, it’s a Pegasus. It’s *beautiful!*’”

—SARA VILKOMERSON

IT’S FASCINATING
AND TERRIFYING
WORKING FOR
DAVID. HE’S A
MAD-SCIENTIST
GENIUS.”

—JENNIFER LAWRENCE

THE HATEFUL EIGHT

STARRING Kurt Russell, Jennifer Jason Leigh, Samuel L. Jackson**DIRECTED BY** Quentin Tarantino**RELEASE DATE** 12/25

In a room full of wolves—or reservoir dogs, for that matter—the one with the loudest bark may not always be the one with the nastiest bite. Quentin Tarantino's locked-room Western features a killer collection of genre types that include a captured outlaw (Jennifer Jason Leigh), a former Union officer (Samuel L. Jackson), and Kurt Russell's brutish bounty hunter, John Ruth. "He's like a bull and the whole movie is the china shop," says Russell. "But the character who looks the meanest is perhaps the only one who's actually not." —KEITH STASKIEWICZ



Samuel L. Jackson

Sisters

STARRINGTina Fey,
Amy Poehler**DIRECTED BY**
Jason Moore**RELEASE
DATE**

12/18

ARE YOU EVER REALLY TOO OLD FOR A HOUSE PARTY? TINA

Fey and Amy Poehler play—what else?—sisters who throw one last blowout after discovering their parents plan to sell the family home. "[My character] kind of loses her mind as the party goes on," Poehler says. "I got to break through ceilings and watch trees smash through houses and drunkenly mouth off to a cop. It's fantasy camp for a fortysomething-year-old woman."

The screenplay came from longtime SNL writer Paula Pell, and was inspired by her relationship with her sister, and the journals they kept as teenagers. "My sister was

three years older and foxy and her diary was always like, 'I went camping with Bill, I might be pregnant.' Mine were always like, 'I changed the grit on my rock tumbler,'" says Pell. So how did seeing her script brought to life by her longtime friends feel? "The scene of the two of them in the bathtub together, I looked at them and burst into tears. It was too much!" Life quickly began to imitate art on the Long Island set. "We spent so many nights in that house," says Poehler. "Just like in the movie, it got progressively more trashed. By the end, it really did smell totally gross." —SARA VILKOMERSON

Tina Fey and
Amy Poehler

THE DIRECTOR

Alejandro G. Iñárritu

"THERE ARE NO ADVENTURES ANYMORE," SAYS ALEJANDRO G. IÑÁRRITU, sitting in an editing bay in Santa Monica. "When my wife says, 'Oh, we are going to go off and have an adventure,' I say, 'We don't have adventures, we have GPS. We will never get lost.'" To compensate, he has become the most outward-bound, off-the-grid director of his generation. For *Birdman*, which won four Oscars earlier this year including Best Picture, Iñárritu, 52, deployed a high-wire act of extended tracking shots that thrilled critics but challenged the endurance of his cast and crew. In an effort to create films unlike anything that's been seen before, he's eager to propel himself to the furthest edge of what's possible.

His new film, *The Revenant*, is inspired by the true story of Hugh Glass (Leonardo DiCaprio), a 19th-century hunter and fur trapper who was attacked by a bear and left for dead by his comrades (Tom Hardy and Domhnall Gleeson), only to will himself across hundreds of miles of winter terrain to safety—and redemption. "Those guys were real men," Iñárritu says.

Iñárritu wanted to re-create the hard reality of those men's lives, and that meant no faux settings or heated soundstages. With his *Birdman* cinematographer, Emmanuel "Chivo" Lubezki, he and his cast and crew trekked into the wilderness outside Calgary, filming in locations that few humans—and no movie cameras—had ever seen. Using only natural light, they shot for seven months in frigid conditions. "I was cold basically every day, especially my hands," says DiCaprio. "After almost every take, I couldn't feel them. There was one particular warming machine on set, which was like an industrial-size dryer with eight black tubes extending out of it. I nicknamed it the octopus. It was my savior." That brutality was just what they all needed, according to Iñárritu. "The conditions, the weather, made the actors better," he says. "They were not acting, they were f---ing miserable."

Perhaps a little too miserable? The approximately \$100 million film lost multiple crew members, either because of terminations or defections. The director says he's grateful to those who stuck it out. "I could not be more proud and thankful for the work, art, and support of more than 300 people who traveled to the end of the world—literally!—to work together for this once-in-a-lifetime experience," he says. They're still at it, by the way. When the weather warmed up prematurely in Calgary, the production decamped to Patagonia, Argentina, and at press time was still shooting. "This movie is *The Forever-and-ever-and-ever-nant*," Hardy jokes. "We're in a big old battle sequence now, and me and Leo will be kicking 10 bells of s--- out of each other, and then it's all done and dusted. But it's really, really special, what [Iñárritu] is coming up with. It's all worth it, you know." —NICOLE SPERLING

THE REVENANT

STARRING

Leonardo DiCaprio,
Tom Hardy,
Domhnall Gleeson

DIRECTED BY

Alejandro G. Iñárritu

RELEASE
DATE

12/25

Iñárritu on set
in Tierra del Fuego;
(below) Leonardo
DiCaprio





INARRITU: JASON BELL; DADDY'S HOME: PATTI PERET

Will Ferrell
and Linda
Cardellini



DADDY'S HOME

STARRING Will Ferrell, Mark Wahlberg, Linda Cardellini

DIRECTED BY Sean Anders and John Morris

RELEASE DATE 12/25

When a father (Mark Wahlberg) suddenly has to compete for the affections of his two kids against their new stepdad (Will Ferrell), things go off the rails pretty fast. Written and directed by Sean Anders and John Morris, who co-wrote *Horrible Bosses 2*, the film includes a scene, shot at halftime during a Pelicans-Lakers basketball game in New Orleans, where Ferrell's character takes a half-court shot to impress his wife (Linda Cardellini) but beans a cheerleader instead. *Aaaand* someone apparently forgot to warn the crowd. "The sound of the entire stadium was like a giant gasp," Cardellini says.

—C. MOLLY SMITH



Point Break

STARRING Edgar Ramirez, Luke Bracey, Teresa Palmer
DIRECTED BY Ericson Core

RELEASE
DATE

12/25

FOR A LOT OF MOVIES, THE ANSWER TO THE QUESTION “HOW DID THEY get that shot?” can be summed up in a single word: *computers*. But for *Point Break*—a globe-trotting remake of Kathryn Bigelow’s 1991 classic—the answer is a lot less boring. “We shot it entirely in-camera,” says director-cinematographer Ericson Core (*Invincible*) of this seminal BASE-jump set piece, “with cameras mounted on the helmets of the wingsuiters themselves that were flying at up to 165 miles per hour.” They were falling that fast because they had just jumped off a towering rock formation in the Swiss Alps. Production



BASE jump in
Walenstadt,
Switzerland

had armed itself with many of the sport's most experienced emissaries. (Sadly, one such emissary, Jhonathan Florez, died after production while in preparation for an upcoming contest.)

The filmmakers shot in 10 countries on four continents, capturing a plethora of death-defying activities. "We took extreme sports beyond surfing and skydiving," says Core. Edgar Ramirez (*Zero Dark Thirty*) plays Bodhi, the character originated by Patrick Swayze, and the leader of the film's antiheroic thieves, while Luke Bracey (*The Best of Me*) is Johnny Utah, the agent tasked with taking them down.

At one point, Core had his two stars perched over Angel Falls in Venezuela, more than 3,200 feet above the ground. "When you're standing up that high over the world, you realize this isn't just like making any other movie," says Ramirez. The actor was also in Switzerland when they filmed some of the wingsuit shots. "These stunts were performed by real people and many of them performed for the very first time," Ramirez says. "A lot of people put their lives on the line for this film." —KEITH STASKIEWICZ



Chris Hemsworth

ON THE SET

In the Heart of the Sea

STARRING Chris Hemsworth, Benjamin Walker, Tom Holland **DIRECTED BY** Ron Howard

RELEASE DATE

12/11

IF RON HOWARD IS SO NICE, WHY WON'T THE DIRECTOR LET

Chris Hemsworth eat a decent meal once in a while? Before shooting 2013's *Rush*, Howard made the actor slim down from Thor proportions so he could portray Formula One driver James Hunt. For the filmmaker's new historical epic, *In the Heart of the Sea*, Hemsworth lost even more weight to play 19th-century seaman Owen Chase, first mate of the whaling ship *Essex*. Based on the story that inspired *Moby-Dick*, the movie details how the crew of the *Essex* attempted to survive the

elements and lack of food in tiny, lifeboat-size vessels after one of the very creatures they were hunting destroyed their craft in the middle of the Pacific Ocean.

Owen's fellow whalers are played by Gillian Murphy, Benjamin Walker, and newly minted *Spider-Man* star Tom Holland (see sidebar), among others. "All of us kind of went insane weighing ourselves like a bunch of supermodels," says Hemsworth. By the point the production relocated from England's Leavesden studios to the Canary Islands to shoot on open water, the actors were consuming just 500 calories a day. Diet aside, the experience was still no pleasure cruise. "It's the sun and it's the salt and it's being in a 20-foot whale-boat," says Howard. "It was an endurance test." —CLARK COLLIS

FROM SEA TO SPIDER-MAN

When director Ron Howard cast Tom Holland as a young seaman in *In the Heart of the Sea*, he was best known as the West End star of *Billy Elliot the Musical*. Now the 19-year-old will become Spider-Man in a reboot of the franchise. Just don't try to get him to talk about it. —CLARK COLLIS

There's a scene in *Sea* where your character is sent inside the head of a dead whale to get oil. What was that like?

It's not a real whale, but whale oil is a lubricant, so they poured this lube down the top of this "whale." The first time I went in, it took them about 15 minutes to get me out again, because it was just so slippery.

Meanwhile, all your castmates were starving themselves.

It was pretty tough. What made it easier was that everyone was doing it. I don't want to say there was a competition as to who could get the skinniest, but there was definitely some rivalry going on.

So, about Spider-Man...

I've been really strongly advised that I'm not allowed to answer anything on that note. I'm really sorry. Trust me, I'd love to tell you. But I have one person staring at me right now going, "No!"



Youth

STARRING Michael Caine, Harvey Keitel, Rachel Weisz

DIRECTED BY Paolo Sorrentino

RELEASE
DATE

12/4

CARE TO LISTEN TO MICHAEL CAINE AND HARVEY KEITEL EXCHANGE REMINISCENCES

and regrets at a spa nestled in the Swiss Alps? Such is the setting for Italian director Paolo Sorrentino's follow-up to his 2013 foreign-language Oscar-winner, *The Great Beauty*. In a movie of gorgeous mountain scenery, thumping with an eclectic soundtrack of pop and opera, Caine and Keitel star as a famous retired composer and a fading film director, respectively. Both men are forced to confront their pasts, thanks to the women in their lives. Rachel Weisz plays Caine's daughter, and Jane Fonda—practically unrecognizable in fireball lipstick and a Marilyn Monroe wig—appears in a delirious cameo as Keitel's thunderous onetime muse.

"Michael and Harvey are icons playing icons," says Weisz of the wink-wink setup. "And Fonda, too, is a legend playing a legend. There are interesting overlaps that I think Paolo's having fun with." Weisz also managed to have fun with the emotional three-minute harangue her character delivers, mid-spa treatment. "It doesn't happen very often where you get to do a huge, venting monologue while lying down covered in mud. It could be worse."

Caine has been generating early Oscar buzz for his performance ever since *Youth* premiered at the Cannes Film Festival in May. A nomination would make him, at 82, the oldest man ever to compete for Best Actor. At his Cannes press conference the actor quipped, "The only alternative to playing elderly people is playing dead people. So I'm quite smart—I picked elderly people." Weisz was awed by his vitality: "I just want to live that long...and be that quotable," she says, laughing. —JOE McGOVERN



Michael Caine
and Harvey Keitel

ALSO PLAYING

KRAMPUS

Adam Scott and Toni Collette star in this horror comedy about a demon who terrorizes Scrooges during the holidays. Coal in the stocking wasn't working as a deterrent, apparently. **12/4**

THE LADY IN THE VAN

In this adaptation of the play by Alan Bennett (*The History Boys*), Maggie Smith stars as Miss Mary Shepherd, an eccentric woman who in real life "temporarily" parked her van in Bennett's own London driveway and proceeded to live there for 15 years. Smith originated the role on the London stage in 1999. **12/11**

SON OF SAUL

Set in 1944 in Auschwitz, László Nemes' feature debut follows Saul Auslander (Geza Rohrig), a Hungarian member of a group of Jewish prisoners coerced into helping Nazis dispose of the camp's dead. **12/18**

ALVIN AND THE CHIPMUNKS: THE ROAD CHIP

Convinced that Dave (Jason Lee) is going to pop the question to his new girlfriend and leave them high and dry, Alvin (Justin Long), Simon (Matthew Gray Gubler), and Theodore (Jesse McCartney) hit the road to stop the proposal and sing a high-pitched version of "Uptown Funk!" **12/23**

CONCUSSION

Based on GQ's article "Game Brain," this sports drama stars Will Smith as Dr. Bennet Omalu, who draws attention to the titular head injuries experienced by NFL athletes, and the brutal long-term consequences. Gugu Mbatha-Raw costars as Omalu's wife. **12/25**

SNOWDEN

Oscar-winning director Oliver Stone (*Platoon*) takes on the story of NSA whistleblower Edward Snowden (Joseph Gordon-Levitt). Shailene Woodley costars as Snowden's girlfriend, Lindsay Mills. **12/25**

—C. MOLLY SMITH



Alvin and the
Chipmunks:
The Road Chip

C A



SEPT

SEPT 9

Time Out of Mind

STARRING Richard Gere, Jena Malone

SEPT 11

The Perfect Guy

STARRING Sanaa Lathan, Michael Ealy

Sleeping With Other People

STARRING Alison Brie, Jason Sudeikis

The Visit

STARRING Olivia DeJonge, Ed Oxenbould

SEPT 18

About Ray

STARRING Elle Fanning, Naomi Watts

Black Mass

STARRING Johnny Depp, Joel Edgerton

Cooties

STARRING Elijah Wood, Rainn Wilson

Everest

STARRING Jason Clarke, Jake Gyllenhaal

Maze Runner: The Scorch Trials

STARRING Dylan O'Brien, Kaya Scodelario

Sicario

STARRING Emily Blunt, Benicio Del Toro

SEPT 25

99 Homes

STARRING Andrew Garfield, Michael Shannon

Hotel Transylvania 2

STARRING Adam Sandler, Selena Gomez

The Intern

STARRING Anne Hathaway, Robert De Niro

Mississippi Grind

STARRING Ryan Reynolds, Ben Mendelsohn

Stonewall

STARRING Jeremy Irvine, Jonathan Rhys Meyers, Ron Perlman

SEPT 30

The Walk

STARRING Joseph Gordon-Levitt, Ben Kingsley

OCT

OCT 2

Freeheld

STARRING Julianne Moore, Ellen Page

Legend

STARRING Tom Hardy, Emily Browning

The Martian

STARRING Matt Damon, Jessica Chastain

OCT 9

The Final Girls

STARRING Taissa Farmiga, Malin Akerman

Knock Knock

STARRING Keanu Reeves, Lorenza Izzo

Pan

STARRING Hugh Jackman, Levi Miller

Steve Jobs

STARRING Michael Fassbender, Kate Winslet

OCT 16

Beasts of No Nation

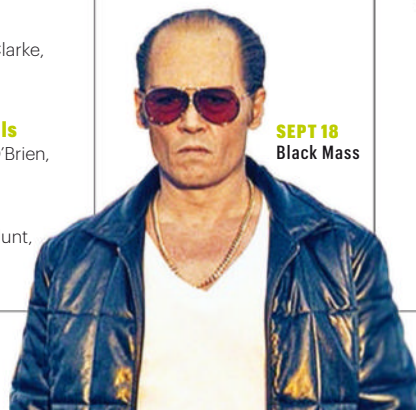
STARRING Idris Elba, Abraham Attah

Bridge of Spies

STARRING Tom Hanks, Amy Ryan

Crimson Peak

STARRING Tom Hiddleston, Mia Wasikowska



SEPT 18
Black Mass



Goosebumps

STARRING Jack Black, Dylan Minnette

James White

STARRING Christopher Abbott, Cynthia Nixon

Room

STARRING Brie Larson, Jacob Tremblay, Joan Allen

Truth

STARRING Robert Redford, Cate Blanchett

OCT 23

Bone Tomahawk

STARRING Kurt Russell, Patrick Wilson

Burnt

STARRING Bradley Cooper, Sienna Miller

Jem and the Holograms

STARRING Aubrey Peeples, Juliette Lewis, Molly Ringwald

The Last Witch Hunter

STARRING Vin Diesel, Rose Leslie

Nasty Baby

STARRING Kristen Wiig, Tunde Adebimpe

Paranormal Activity: The Ghost Dimension

STARRING Brit Shaw, Chloe Csengery

Rock the Kasbah

STARRING Bill Murray, Bruce Willis

Suffragette

STARRING Carey Mulligan, Meryl Streep

OCT 30

Our Brand Is Crisis

STARRING Sandra Bullock, Billy Bob Thornton

NOV

NOV 6

Brooklyn

STARRING Saoirse Ronan, Domhnall Gleeson

Lost in the Sun

STARRING Josh Duhamel, Josh Wiggins

The Peanuts Movie

STARRING Noah Schnapp, Mariel Sheets

Spectre

STARRING Daniel Craig, Christoph Waltz

Spotlight

STARRING Michael Keaton, Liev Schreiber

Trumbo

STARRING Bryan Cranston, Diane Lane

NOV 13

The 33

STARRING Antonio Banderas, Rodrigo Santoro

By the Sea

STARRING Angelina Jolie Pitt, Brad Pitt

Love the Coopers

STARRING Diane Keaton, John Goodman

Rings

STARRING Aimee Teegarden, Johnny Galecki

Shelter

STARRING Jennifer Connelly, Anthony Mackie

NOV 20

Carol

STARRING Cate Blanchett, Rooney Mara

The Hunger Games: Mockingjay—Part 2

STARRING Jennifer Lawrence, Liam Hemsworth

Secret in Their Eyes

STARRING Chiwetel Ejiofor, Julia Roberts

Very Semi-Serious DOCUMENTARY

NOV 25

Creed

STARRING Michael B. Jordan, Sylvester Stallone

The Good Dinosaur

STARRING Raymond Ochoa, Jeffrey Wright

The Night Before

STARRING Seth Rogen, Joseph Gordon-Levitt

Victor Frankenstein

STARRING Daniel Radcliffe, James McAvoy

NOV 27

The Danish Girl

STARRING Eddie Redmayne, Alicia Vikander

I Saw the Light

STARRING Tom Hiddleston, Elizabeth Olsen

DEC

DEC 4

Krampus

STARRING Adam Scott, Toni Collette

Youth

STARRING Michael Caine, Harvey Keitel

DEC 11

In the Heart of the Sea

STARRING Chris Hemsworth, Benjamin Walker

The Lady in the Van

STARRING Maggie Smith, Dominic Cooper

DEC 18

Sisters

STARRING Tina Fey, Amy Poehler

Son of Saul

STARRING Geza Rohrig

Star Wars: The Force Awakens

STARRING John Boyega, Daisy Ridley

DEC 23

Alvin and the Chipmunks: The Road Chip

STARRING Justin Long, Jesse McCartney

DEC 25

Concussion

STARRING Will Smith, Gugu Mbatha-Raw

Daddy's Home

STARRING Linda Cardellini, Will Ferrell

The Hateful Eight

STARRING Kurt Russell, Samuel L. Jackson

Joy

STARRING Jennifer Lawrence, Edgar Ramirez

Point Break

STARRING Luke Bracey, Edgar Ramirez

The Revenant

STARRING Leonardo DiCaprio, Tom Hardy

Snowden

STARRING Joseph Gordon-Levitt, Shailene Woodley

All dates subject to change

Movies

EDITED BY **STEPHAN LEE** @stephanmlee

► REEL NEWS

Robert Downey Jr. is the world's highest-paid actor

for the third year in a row. But still not as rich as Tony

Stark. **Jumanji remake is set for Christmas 2016.**

traumatizing a new generation of kids with CG animals.



Jason Mitchell, Corey Hawkins, and O'Shea Jackson Jr. ▲

Straight Outta Compton

STARRING

O'Shea Jackson Jr., Corey Hawkins, Jason Mitchell, Paul Giamatti

DIRECTED BY

F. Gary Gray

RATING

R

LENGTH

2 hrs., 22 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty



WHEN IT CAME out in 1988, N.W.A.'s *Straight Outta Compton* sounded like a harrowing distress call from the streets of South Central Los Angeles. The album was urgent, angry, and alive in a way that West Coast hip-hop hadn't yet dared to be. In its opening lines, Ice Cube (backed by Dr. Dre's production) unleashes a salvo of pent-up frustration from "a gang called Niggaz With Attitudes." His choice of words wasn't arbitrary. N.W.A. were a gang. Maybe not in the traditional sense, but they were a tight-knit brotherhood forged through shared experiences with poverty, prejudice, and police harassment. What would happen to N.W.A. over the

next decade (the controversy, infighting, and death of Eazy-E) is enough to fuel a dozen *Behind the Music* episodes. And, at times, F. Gary Gray's fast, furious, and funny biopic feels like one, skimming through N.W.A.'s career without getting too deep beneath the surface. But what a surface. There are moments in *Compton* when the music is so thrilling and the performances so fierce you get goose bumps. They also make you want to forgive the more melodramatic clichés and just surrender to the film's raw, brass-knuckle force. The first half is stronger as we see five kids who turn the bleakness of their surroundings into their way out. And if Gray tries to cram too many seminal hip-hop milestones into the second half, it's a testament to how compelling N.W.A.'s story is that you don't care. *Compton* is a hugely entertaining, powerful film that works best when you don't look at it too closely and just listen. **B+**



HOW TO PLAY YOUR DAD

Rapper-actor **O'Shea Jackson Jr.**, 24, stars as his own father, **Ice Cube**, in *Straight Outta Compton*

What does your dad think of the movie?

He describes it as watching me win the Super Bowl with the team he won the Super Bowl with. He watches that s--- every day. He's more pumped than anybody.

What did you ask him about to prep for the role?

Well, I've been studying my role for over 20 years. [Laughs] I had his mannerisms down. It was really to get a bunch of the '80s lingo and where his head was at. He would ask me, "What scene are you doing today?" Then he'd sit back, reminisce, and be like, "Oh, yeah. That day, I was trying to figure out what was going on with Eazy, because I had just asked him about the contracts."

What's your favorite N.W.A song?

"Gangsta Gangsta"! My pops is on most of the song. The classics are "Boyz-N-the-Hood," "Straight Outta Compton," and "F--- tha Police," but "Gangsta Gangsta" is the one!
—*Will Robinson*



Henry Cavill

The Man From U.N.C.L.E.

STARRING Henry Cavill, Alicia Vikander, Armie Hammer

DIRECTED BY Guy Ritchie

RATING PG-13

LENGTH 1 hr., 56 mins.

REVIEW BY Chris Nashawaty
@ChrisNashawaty

▶ **LONG ON STYLE** but short on substance, Guy Ritchie's ring-a-ding-ding Cold War spy thriller attempts to resurrect a moth-balled '60s TV series the way that *Mission: Impossible* did. It doesn't work this time. Henry Cavill, who manages to be even less charismatic here than he was in *Man of Steel*, stars as

Napoleon Solo—a suave, Don Draper-esque American agent forced to team up with a dour KGB brute (Armie Hammer behind a thick Russian moose-and-squirrel accent) to find the nuclear-scientist father of a mysterious German beauty (Alicia Vikander). The early-'60s styles are chic, the Euro locales are swank, and the music cues (including a nod to Ennio Morricone's *Once Upon a Time in the West* score) are fantastic. Too bad the plot and the lead performances are so lifeless. The only bit of fun arrives when Hugh Grant, playing a lockjawed British spymaster, shows up to set the table for a sequel that I predict will never happen. **C-**



CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A-	SHAUN THE SHEEP MOVIE	74	81	99	85
A-	THE DIARY OF A TEENAGE GIRL	69	87	96	84
A-	THE END OF THE TOUR	75	84	92	84
B+	MISSION: IMPOSSIBLE ROGUE NATION	80	75	93	83
A-	THE GIFT	75	78	91	81
B+	TRAINWRECK	69	75	86	77
B-	RICKI AND THE FLASH	60	54	57	57
C+	DARK PLACES	64	41	30	45
B-	VACATION	61	33	25	40
C	FANTASTIC FOUR ▲	42	27	9	26



Xavier Dolan

Cinema's Hottest Enfant Terrible

Actor-director Xavier Dolan's films have made him a sensation at film festivals. And a target of scorn. His latest movie, *Tom at the Farm*, could put him on the map for the masses. By Joe McGovern

FRENCH-CANADIAN FILMMAKER

Xavier Dolan is 26 years old and has made five features in the past five years. His latest, *Tom at the Farm* (in theaters and on VOD), in which he also stars, is his most mainstream—a dark thriller in the Hitchcock mold, which even has a scene set in a cornfield, à la *North by Northwest*, a movie he insists he has never seen. “I don’t have a sophisticated film knowledge,” he says. “My childhood was *Home Alone*, *Matilda*, *Batman Returns*, *Jumanji*, *Secret Garden*, *Jack*, *Mrs. Doubtfire*, *Titanic*. Only family films from the ‘90s.”

Dolan laughs, suggesting that he might be kidding. Or not. His films, especially 2014’s miraculous *Mommy*, about two women caring for a teen with ADHD, throb with pop songs and a sort of Leo-on-the-ship’s-prow emotionalism. But his anti-film-snob posturing isn’t always convincing. Point out that his debut, 2009’s *I Killed My Mother*, seemed influenced by Hong Kong auteur Wong Kar Wai, and he admits, “Okay, I was aping his *In the Mood for Love*.” When *Mommy* won the Grand Jury Prize at the Cannes Film Festival, he tearfully thanked jury presi-

dent Jane Campion, remarking, “Few [movies] changed my life the way your *Piano* did.”

Dolan’s effusiveness has annoyed some in Hollywood. At this year’s Cannes, he served on the jury and gushed, “I feel like a better person” for doing so. To which fellow juror Jake Gyllenhaal deadpanned, “You’re not, Xavier.” After a scathing review of *Tom at the Farm* accused Dolan of adoring himself, he tweeted at the publication: “kiss my narcissistic ass.” He doesn’t regret it. “There are as many close-ups of everybody else in the film as there are of me,” he says. “That was a review of my personality, not of my work.”

His work, indeed, has smart actors everywhere lining up to collaborate with Dolan. Marion Cotillard stars in his next movie, Jessica Chastain in the one after that. And he gets most excited when talking about the power of performance. “Actors have a one-foot square in which their face can play,” he says. “And, by God, the great ones use every f---ing inch of it.” He might have learned that from watching Macaulay Culkin slap his cheeks in the mirror, but it’s the truth nonetheless.

ALSO PLAYING

Digging for Fire R, 1 HR., 23 MINS.

What starts off as a promising indie about a couple (Jake Johnson and Rosemarie DeWitt) trying to balance their own needs versus their partner’s quickly goes south in director Joe Swanberg’s latest meditation on aging-hipster malaise. *Digging for Fire* revolves around the discovery of a bone and a gun while Johnson and DeWitt are house-sitting. He becomes obsessed with digging for more stuff; she goes on her own adventure with Orlando Bloom. The unsubtle message: Don’t poke around for answers you don’t want to find. **C+**
—Chris Nashawaty
L T V

Grandma R, 1 HR., 20 MINS.

With *Grandma*, Lily Tomlin may have taken on a mission more impossible than any shadowy menace that ever vexed Tom Cruise: entering the summer blockbuster fray with a small, bittersweet ramble of a film about a testy septuagenarian lesbian trying to rustle up \$600 for her teenage granddaughter’s abortion. Sam Elliott, Marcia Gay Harden, and Judy Greer supply sharp cameos, but this is Tomlin’s movie, and she obliges with a spiky, refreshingly unvarnished performance. **B+**
—Leah Greenblatt
L

Mistress America PG-13, 1 HR., 24 MINS.

Noah Baumbach’s latest wisp of privileged New York whimsy vaporizes on arrival. Nominally about the friendship that forms between a lonely college freshman (Lola Kirke) and her kooky future stepsister (co-writer Greta Gerwig, mugging like a millennial Auntie Mame), it’s mostly an excuse for characters to lob droll non sequiturs at each other and be steered toward strenuously madcap set pieces. *Mistress* hints at something sadder and more human, but settles for stylized mania instead. **C**
—Leah Greenblatt
L

People Places Things R, 1 HR., 26 MINS.

Even though there’s not a lot to Jim Strouse’s new relationship comedy, it has a real warmth and charm thanks to the undeniable appeal of comedian Jemaine Clement. With his Kiwi accent and straight-faced delivery, the *Flight of the Conchords* actor plays a graphic-novelist father of twin girls who tries to move on after his wife (Stephanie Alllynne) dumps him. It’s a slight little movie, but its stars make you care about the people—if not so much the places and things. **B-**
—Chris Nashawaty
L T V



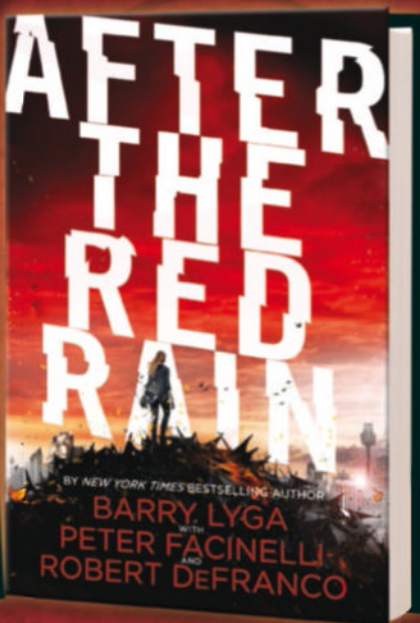
MORE ON EW.COM
You can find our reviews of *American Ultra*, *Hitman: Agent 47*, and *She’s Funny That Way* (all out Aug. 21) on EW.com

START READING BEFORE IT'S TOO LATE.

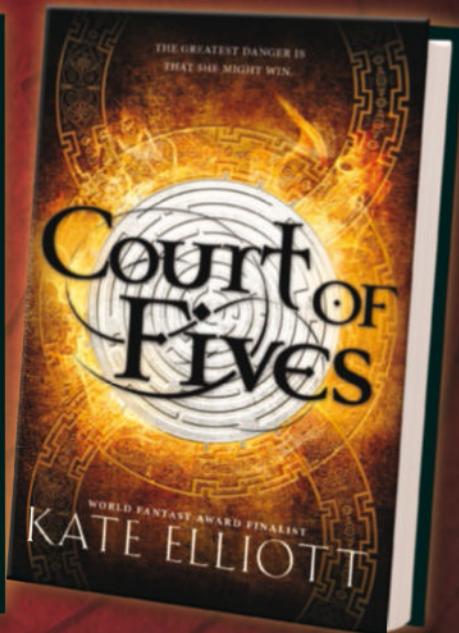
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WHAT YOU FIGHT,
BUT WHAT YOU FEAR.



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ONLY THE
BEGINNING.



THE GREATEST
DANGER IS THAT
SHE MIGHT WIN.



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bestselling author

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finish, with characters and
worlds that lingered.”

—MARIE LU, *New York Times*
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TV



EDITED BY AMY WILKINSON @amymwilk



▲ Kim Dickens, Cliff Curtis, Alycia Debnam-Carey, and Frank Dillane

Fear the Walking Dead

DATE	TIME	NETWORK	REVIEW BY
Debuts Aug. 23	9 p.m.	AMC	Melissa Maerz @MsMelissaMaerz



LATELY, ZOMBIE SHOWS are behaving like zombies themselves. Once you see one of them, you can bet there will be more behind it. And right now, between *The Walking Dead*, *Talking Dead*, and *Fear the Walking Dead*, AMC is ground zero for the epidemic—expecting fans to act like walkers and consume anything that’s thrown their way.

Created by Dave Erickson and *The Walking Dead*’s Robert Kirkman, *Fear the Walking Dead* fits into the original show’s mythology and timeline—it takes place during Rick’s (Andrew Lincoln) coma, just as the outbreak begins—but the premise is supposed to be new. It’s set in Los Angeles, and it introduces us to char-

acters we haven’t met, including Madison (Kim Dickens), a high school guidance counselor; her English-teacher boyfriend, Travis (Cliff Curtis); her daughter, Alicia (Alycia Debnam-Carey); and her drug-addict son, Nick (Frank Dillane). The pilot begins with a legitimately scary moment: Nick sees a junkie eating somebody’s cheek. Though when he mistakes the attack for a drug hallucination—leaving other characters to mumble about “reports in five states” of “a virus or a microbe”—it’s clear that *Fear the Walking Dead* is just another Lethargic Person’s Guide to the Apocalypse. Everyone spends too much time packing their bags or watching the news when they should just GTFO, as Madison’s students might say. Since we already know what the future holds, that pace feels especially slow.



LOGLINES

New York's Hottest Precinct Is... *Brooklyn Nine-Nine*,

with Bill Hader signing on as the new captain. **Have Mercy!**

John Stamos has revealed that he tried to have the Olsen

twins fired from *Full House*—because they cried a lot.



ZOMBIE FACT CHECK!

According to a 2015 zombie apocalypse study from researchers at Cornell University, if an outbreak were to occur, major metropolitan areas—like L.A. in *Fear the Walking Dead*—would be fully infected in a matter of days, not weeks. Doesn't leave much room for a meaty character arc, huh?

As *Fear* lumbers from one “turned” human to the next, checking off classic zombie plot points, you might think, *C'mon, already, get to the part where cops' bullets prove useless against the undead!*

Given the pre-attack setup, *Fear* could've devoted more time to character development, making us care about these people before their flesh gets ripped off. But the dialogue tells us less about who these family members are than what is happening to them. Travis is particularly eager to explain the obvious. “Something *really* bad happened here,” he says, after wiping red viscera off the floor. “Guy's not dead!” he says when a corpse stands up. During an English-lit lecture about Jack London's *To Build a Fire*, he outlines *Fear*'s themes too neatly, claiming that the novel is “trying to teach us how not to die.” Isn't that the most literal lesson behind any zombie drama? Does that even count as symbolism?

The biggest problem with *Fear* is that it doesn't have a larger metaphor—yet. The best zombie stories are really about cultural anxieties, and the second episode taps into them better, with a police-brutality subplot that could lead somewhere interesting. But the Hollywood backdrop doesn't provide any sharp insight into, say, an industry driven to feed the masses' basest desires. L.A. looks just like any other city. And Nick's addiction raises a question we've seen in zombie movies and dysfunctional-family dramas before: *Should you save only those who can save themselves?* Alicia says Nick's inability to get sober fits the definition of crazy: “You repeat the same behavior and expect different results.” She could be saying the same about *Fear*. It keeps repeating the same old tropes, expecting to give us a different kind of zombie show. **B-**

Blunt Talk

DATE Debuts Aug. 22 | **TIME** 9 p.m. | **NETWORK** Starz

REVIEW BY Jeff Jensen @EWDocJensen

PATRICK STEWART WASTES no time shedding his stately pop persona—the pomp and stuffiness shaped by so much *Star Trek*, Shakespeare, and superhero commandeering—on his new Starz sitcom, *Blunt Talk*. Within the first 10 minutes, the former captain of the *Enterprise* is swearing, rapping, and suckling a barely legal transgender prostitute. Professor X! Whatever will your students think?

Stewart plays Walter Blunt, a British war hero-turned-American cable-news anchorman with a spiraling personal life and ratings. Not helping: a coddling staff, including a producer (Jacki Weaver), who spoons him in times of crisis, and a manservant (Adrian Scarborough), who plies him with booze, bedtime stories, and everything else. After that assignation with said streetwalker leads to scandal, Blunt bungles his image-rehab bid with a cocaine-blitzed self-interview, though the publicity generated by the spectacle saves him from cancellation. He tries again to self-correct by doubling down on being a serious, idealistic newsman, only to trip over his foibles and vanity anew. Blunt knows his issues. He just doesn't know how to change.

Created by Jonathan Ames (*Bored to Death*), *Blunt Talk*'s media satire is by turns sly and stale. Blunt isn't a convincing anchorman avatar, though he works as a metaphor for pampered celebrity. The show begins to find itself as an inspired comedy about redemption in a post-self-help, post-hot-mess culture in the third episode, which digs deeper into its supporting characters. Stewart is always a total pleasure: The fun he's having playing a character that allows him to do more than boss around mutants and spacemen is infectious. He carries *Blunt Talk* with his X-traordinary talent as the show searches for a bold vision worthy of him. **B**



▲ Patrick Stewart and backup dancers



BURNING QUESTIONS

Pretty Little Liars EP Reveals All

AFTER SIX SEASONS of murder, mystery, and Mona, *Pretty Little Liars* has finally unmasked “A,” the mastermind behind countless threatening text messages and the occasional kidnapping. Turns out “A” was born Charles DiLaurentis and then transitioned to become Charlotte DiLaurentis—but we’ve known her for years as CeCe Drake (Vanessa Ray). Following so far? We also know that she wasn’t working alone. The Aug. 11 mid-season finale (the show will jump five years into the future for its 2016 return) revealed that not only is Sara Harvey (Dre Davis) Black Widow, she’s also Red Coat, and together, Charlotte and Sara wreaked havoc on Rosewood. (Seriously, how have property values not plummeted?) And even though the show’s biggest mystery has been solved, we’re left with more than a few dots to connect, so we interrogated exec producer I. Marlene King for answers to the most memorable whodunits over the years.

—Samantha Highfill



▲ Ashley Benson, Shay Mitchell, Troian Bellisario, and Lucy Hale

▶ Who killed Ian (Ryan Merriman)?

SEASON 2, EPISODE 4
“Ian killed himself but Mona [Janel Parrish] staged the note and the crime scene.”

▶ Who was responsible for killing Garrett (Yani Gellman) and putting Aria (Lucy Hale) in a box with his dead body?

SEASON 3, EPISODE 13
“Wilden [Bryce Johnson]. Garrett found out that Wilden was a dirty cop and was going to tell. [Wilden] was acting on his own.”

▶ Who shot Ezra (Ian Harding) when he showed up in New York to protect the Liars?

SEASON 4, EPISODE 24
“That was Shana [Aeriél Miranda].”

▶ Who nearly killed Jason (Drew Van Acker) in the elevator at his father’s apartment building?

SEASON 3, EPISODE 19
“That was Charlotte.”

When Charlotte gets mad, she sometimes acts out in very strong and harsh ways. I don’t think the intention was to kill Jason. It was definitely an impulsive act of revenge.”

▶ If Ali (Sasha Pieterse) saved Hanna (Ashley Benson) from the Thornhill Lodge fire, who saved the other girls?

SEASON 3, EPISODE 24
“Sara Harvey! And the person who set the fire was Shana.”

▶ Who kidnapped Emily (Shay Mitchell), put her in a coffin, and chained her to a sawmill conveyor belt?

SEASON 4, EPISODE 12
“That was Charlotte. The PLLs were getting close to discovering Charlotte’s

identity at that time, so that was a real ‘listen to me’ kind of a moment.”

▶ Who knocked Jenna (Tammin Sursok) unconscious and left her to drown?

SEASON 4, EPISODE 9
“That was Charlotte, because Jenna knew Ali was alive. That’s something we have not discussed on the show so that’s totally new information.”

▶ Whose body was in the barrel that the Liars found in a storage unit (and originally thought was Mona’s)?

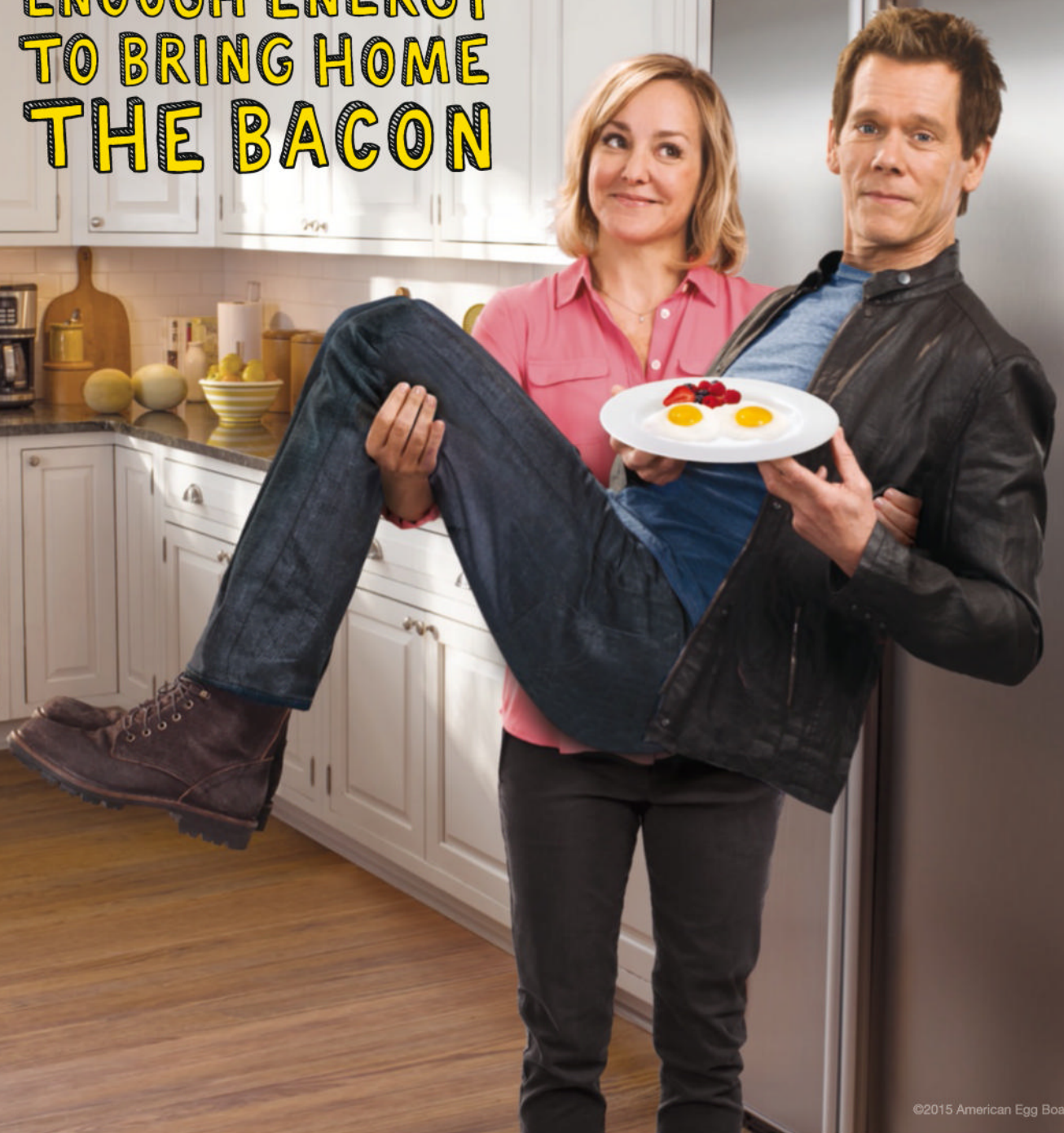
SEASON 5, EPISODE 16
“Charlotte stole a cadaver from a medical school.”

▶ Who murdered Jessica DiLaurentis (Andrea Parker)?

SEASON 4, EPISODE 24
“That is still a mystery. That’s the one thing we don’t solve when we give you all the [other] answers. But Charlotte buried Mrs. D.”



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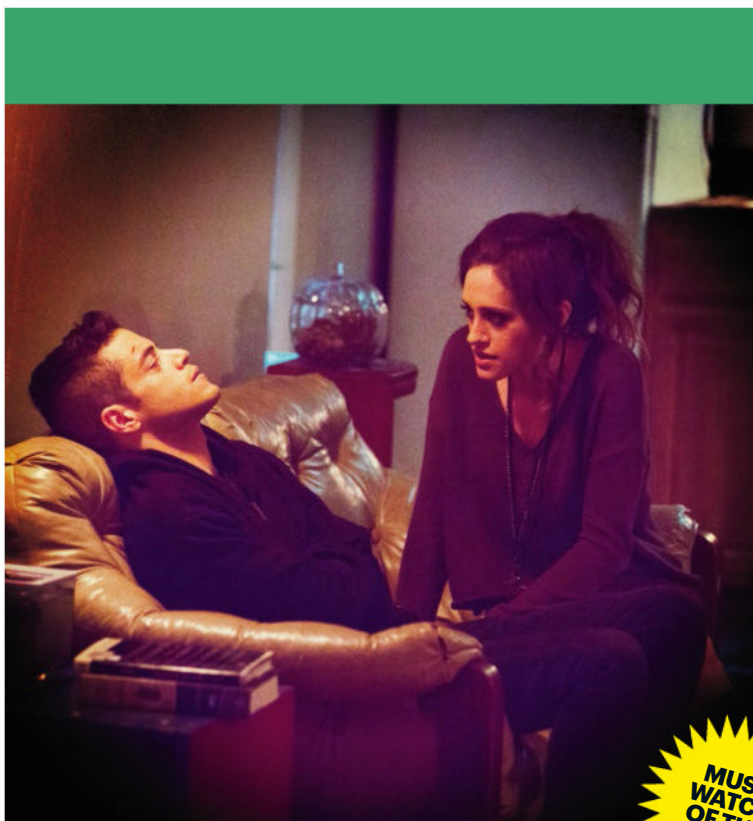
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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



**MUST
WATCH
OF THE
WEEK**

Season Finale

MR. ROBOT

WEDNESDAY, AUG. 26 | 10-11PM | USA

From the first episode on, *Mr. Robot* has been one of the summer's biggest surprises, and possibly one of the year's best TV shows. Now that we know the exact nature of Elliot's (Rami Malek) bond with Mr. Robot (Christian Slater), how will the series end its first season? As mysteriously as it began, hints creator Sam Esmail. "Evil Corp will be very much addressed in the last couple episodes," Esmail says. "We'll see how everything shakes out with Elliot's discovery about Mr. Robot, and how their relationship impacts their whole plan." But Esmail also notes that season 1 is, more than anything, one big setup for season 2, where a lot of the action will *really* begin. "Next season we'll see the rise of Tyrell's wife, Joanna [Stephanie Corneliussen], in a much more dynamic way," Esmail teases, adding that she will become a "Lady Macbeth figure" on the series. "But the overarching story line in terms of Evil Corp and the plot to take that down will be present throughout the whole series."

MONDAY AUGUST 17

Series Debut

► **36 Hours**

8-9PM | TRAVEL

The Gray Lady gets a tan? *The New York Times*' popular travel column gets its own show, kicking off in Europe.

► **Bachelor in Paradise**

8-9PM | ABC

JJ and Megan go "sailing on a yacht with dolphins jumping alongside." Dolphins: the smartest part of this show.

► **Devious Maids**

9-10PM | LIFETIME

With one week to go until the finale, Marisol is starting to think Taylor is hiding something from her. Is it the Swiffer?

► **The Whispers**

10-11PM | ABC

The president lets Wes round up a bunch of children in a protected area. This is your chance, adults: no lines at Disney World!

NINJACORE

► **American Ninja Warrior**

8-10PM | NBC

Salmon Ladder, Doorknob Arch, Arm Rings, and Spider Climb: all tonight's *Warrior* obstacles and cool band names.



TUESDAY AUGUST 18



Season Premiere

► **The Hotwives of Las Vegas**

STREAMING | HULU

We're living in a golden age of genre parody (see: *Documentary Now!* on the next page, or literally any of Will Ferrell's recent TV work). And the *Hotwives* redux—which for purely nonsensical reasons has moved from Orlando to Sin City—earns a spot at the top of the pack. It spoofs its source material (anything and everything *Real Housewives*) so well, you might expect a Manzo to pop up. They don't, but what we get is better: top comic talent like Casey Wilson, Tymberlee Hill, and Andrea Savage digging into the fun-house-mirror America we see on cable TV every day. Not sold? The first episode weaves together Weird Al, puppets, and a wedding. Brava. **B+**

WED AUG 19



► MasterChef

8-9PM FOX

The cooks create dishes using coffee as a main ingredient. Something tells me they'll be up all night working on it!

► America's Next Top Model

8-9PM THE CW

The models are asked to runway-walk on top of shipping containers, and then do a photo shoot where they're bound together, all while Tyra laughs and twirls her mustache.

THURSDAY AUGUST 20



Series Debut

► Documentary Now!

10-10:30PM IFC

The Jinx. Going Clear. Vice. Documentary filmmaking is enjoying a moment, and *Documentary Now!* seizes it to craft exceptionally clever, cunning satire. Creators Fred Armisen, Bill Hader, Seth Meyers, and Rhys Thomas parody iconic expressions of the form while dramatizing the genre's headier meta concerns, like the relationship between subject and camera, reality and "reality." The premiere begins as a loving homage to the cinema classic *Grey Gardens*, an observation of mother-daughter recluses; it ends as a creepy found-footage horror spoof. Armisen is a hoot as the mom, but Hader's daughter is a tour de force that elevates the show from sketchy lark to something special. **A**—Jeff Jensen

Season Finale

► The Astronaut Wives Club

8-9PM ABC

The men land on the moon, quickly agree not to tell people that it's made of cheese.

► Boom!

8-9PM FOX

Those who answer wrong are splattered in sweet potato. Some fetishists would pay good money for that!

Season Finale

► Alone

10-11PM HISTORY

After months of roughing it on an island in Canada, one winner will bring home the bacon (though it'll look like ham).

Season Finale

► Lip Sync Battle

10-11PM SPIKE

Who'll be the Lyon king, and who'll be Lyon on the ground like a cowardly... Lyon? Okay, look: Taraji P. Henson and Terrence Howard are on tonight.



FRI AUG 21



► Defiance

8-9PM SYFY

Kindzi, Omec, and Stahma are all words from this show.

► Dog With a Blog

9-9:30PM DISNEY

Stan the family dog speaks English? That's *crazy*—no one names a dog Stan!

Season Finale

► Treasure Quest: Snake Island

10-11PM DISCOVERY

The team rushes to find the gold before Smaug eats them.

SATURDAY AUGUST 22

► Survivor's Remorse

9:30-10PM STARZ

The easy way to describe *Remorse* is "Entourage for basketball." But *Remorse* isn't easy—it's just plain good. Last year, young NBAer Cam (future A-lister Jessie T. Usher) barely had his sea legs. Now he's major and he knows it—and that goes for the show itself. The premiere kicks off with him moving into a luxe suburban manse with his fam (including standouts Mike Epps and Erica Ash). What follows isn't just a satire of the ESPN lifestyle but a smart, savvy depiction of the camaraderie people of color sometimes develop when they find themselves in lily-white environs. **B+**



Season Finale

► Aquarius

9-10PM NBC

How will the season end for ol' Charles Manson? For all the latest scoops and spoilers, check out www.wikipedia.com.

► Tig Notaro: Boyish Girl Interrupted

10-11PM HBO

Tig Notaro's big year continues with a brand-new stand-up special.

► Natasha Leggero: Live at Bimbo's

11-MIDNIGHT

COMEDY CENTRAL

Natasha Leggero's big year continues with a brand-new stand-up special.



► The Unauthorized Full House Story

8-10PM LIFETIME

Before the house gets fuller, Tanner-clan fans can get a closer look at the '90s sitcom with this scripted behind-the-scenes, making-of reenactment. The movie's cast may not *all* be solid doppelgängers (e.g., Joey), but producer Stephen Bulka promises to indulge viewer nostalgia—and reveal little-known details about *Full House*'s stars. "We're very honest about the conflicts and strains the show put on their lives," he says. And while original cast and crew weren't consulted, Bulka assures accuracy. "Everything in the movie happened," he promises. "It really is the story." —Dana Rose Falcone

SUNDAY AUGUST 23

Season Finale

► Ballers

10-10:30PM | HBO

If it doesn't end with the Rock beating up an earthquake, then I'm not sure what the point of all of this has been.

► The Strain

10-11PM | FX

If you survive this plague for six more weeks, you'll be rewarded with a new season of *The Walking Dead*.

► Naked and Afraid XL

10-11PM | DISCOVERY

Thirty-one days in, and one of the group's members stops playing by the rules. Come on, Miles Teller, get with the program already!

► Masters of Sex

10-11PM | SHOWTIME

Masters and Johnson take on a primate as a new patient. Says the animal, "My insurance wouldn't cover Jane Goodall."



MON AUG 24



Midseason Premiere

► Switched at Birth

8-9PM | ABC FAMILY

John and Kathryn's new accountant has some bad news to deliver: "Yes, that's right—my name is Enron Madoff von Lehman Brother."

► LEGO Star Wars: Droid Tales

9-9:30PM | DISNEY XD

C-3PO and Ackbar's pursuit of R2-D2's kidnapper leads them to Coruscant. Hey, wait a second... isn't that the same plot as *Anna Karenina*?

TUESDAY AUGUST 25

► Public Morals

10-11PM | TNT

New York City in the 1960s. Sound familiar? But don't expect any Don Drapers here: This is Hell's Kitchen, not Madison Avenue. Edward Burns produces, writes, directs, and stars on this nonprocedural period drama about a corrupt but fair-minded cop squad charged with enforcing the city's morality laws. And while the setting and subject matter are gritty, the show is a bit too slick; Burns and his partner (Michael Rapaport) often talk like they are on *Mad Men*. Gloss aside, *Morals* can be impressive in its slow-burn storytelling, and scenes are often visually stunning. Imagine a basic-cable *Boardwalk Empire*—interesting, but not intriguing just yet. **B**



WEDNESDAY AUGUST 26



Series Debut

► The Carmichael Show

9-10PM | NBC

Jerrold Carmichael is a very funny comedian. You might recognize him from the Seth Rogen comedy *Neighbors*, or a number of smaller alt-comedy projects, or even the stand-up stage. But John Mulaney is also a very funny comedian...and his show wasn't very funny. Ditto *The Carmichael Show*. The laugh-track sitcom kicks off with Jerrod (Carmichael) and his girlfriend, Maxine (Amber Stevens West), having to tell his parents (David Alan Grier and Loretta Devine) that they've moved in together. But the episode slides into a series of disjointed stand-up-style riffs on politics, religion, and current events. Everyone seems too busy delivering hokey lines to focus on being, you know, funny. **C+**

► My Grandmother's Ravioli

8-9PM | COOKING

Mo Rocca has to hunt for his meal. So Mo Rocca will starve.

► The Jim Gaffigan Show

10-10:30PM | TV LAND

When Gaffigan gets invited on *The Tonight Show*, his priest comes along with him. It's for Fallon's new segment: #LiturgyRapBattle.

► Key & Peele

10-10:30PM

COMEDY CENTRAL

A tickle fight between two friends gets weird. Or, uh, weirder.

Season Finale

► Suits

9-10PM | USA

Suits' fifth season has been an antagonistic back-and-forth between Harvey (Gabriel Macht) and Louis (Rick Hoffman). That tension exploded with some harsh words from Louis, and no punches were pulled—literally. "I felt bad for Louis," Hoffman tells us, "but I don't necessarily see Louis crashing." The two have more to contend with than each other during tonight's finale when former PSL partner Hardman (David Costabile) and current partner Soloff (John Pyper-Ferguson) attempt a takeover, and Mike's (Patrick J. Adams) secret—yet again—jeopardizes the life he's built. So where does Hoffman stand on the whole issue? "I'm usually Team Harvey." —Nia Howe-Smith



THURSDAY AUGUST 27

► **Mistresses**

9-10PM | ABC

Karen and Vivian keep a secret so that Alec can accept an important award (not an Emmy).

► **Project Runway**

9-10:30PM | LIFETIME

The designers are tasked with making classic styles look fresh and modern. This is also how Adele was invented.

► **Gainesville**

10-10:30PM | CMT

While you might *think* this is a docu-series about Garth Brooks' strange Chris Gaines alter ego, you'd be wrong: It's actually a reality show about twentysome-things in Florida.

► **Sex&Drugs&Rock&Roll**

10-10:30PM | FX

Johnny tells Gigi about how Mary Poppins ruined his childhood. "I spent all my tuppence on fancy carpetbags!"



FRI AUG 28



Series Debut

► **Narcos**

STREAMING | NETFLIX

The drama depicts on Pablo Escobar's cartel and does not star Vincent Chase.

► **Diners, Drive-Ins and Dives**

10-10:30PM | FOOD

Fieri eats tacos, ribs, shrimp, tamales, and biscuits and gravy. Then the show starts!

► **Missing in Alaska**

10-11PM | HISTORY

By now, the state's population is 73% reality TV producers.

SATURDAY AUGUST 29

Series Finale

► **Hannibal**

10-11PM | NBC

Hannibal Lecter (Mads Mikkelsen) hasn't exactly been a gentleman throughout *Hannibal*'s three-season run—and his murderous tendencies might finally come back to bite him. "Will Graham and Jack Crawford and Alana Bloom all conspire to end Hannibal definitively," showrunner Bryan Fuller says of the finale. And with the show's future uncertain (NBC canceled the gore-filled drama earlier this summer), Fuller says this finale would "absolutely" work as a satisfying series conclusion. "There's something so fated and unavoidable about where we end this season that it seemed like that's the perfect way to end it," he says. Sounds like it'll be much like a dessert—only bloodier. —Ariana Bacile



SATURDAY AUGUST 29 (cont.)



► **MythBusters vs. Jaws**

9-10PM | DISCOVERY

In a new shark-themed special (part of the network's Shweekend, formerly Shark Week-end), the MythBusters are both testing some new *Jaws* myths and revisiting whether it's possible to blow up a scuba tank by shooting it, something they first busted 10 years ago in their original *Jaws* special. "There's a lot of things we did in the early days of *MythBusters* that we would do differently if we could," Adam Savage says. "That's what science is. It's recognizing that there might've been mistakes in the past and trying to correct them." —Christian Holub

SUNDAY AUGUST 30

► **MTV Video Music Awards**

9-11PM | MTV

Yes, professional wild child Miley Cyrus is hosting the show, and sure, Taylor Swift and Beyoncé are nominated. Cool. But let's be honest: We're way more excited about the Weeknd. The R&B hitmaker's killer single "Can't Feel My Face" has reached No. 1, and now we'll get to see him play it on TV for the first time—live. No pressure! "We've been having really exciting, creative conversations about the performance," says Amy Doyle, MTV's exec VP of music and talent. "We fully expect that this will be a breakout moment for him."



Miniseries Finale

► **Show Me a Hero**

8-10PM | HBO

David Simon is mad as hell and he's not going to take it any more! Which is good; outrage suits him.

► **The Director's Chair**

8-9PM | EL REY

Robert Rodriguez chats with *Mad Max* director George Miller. BYO flame-throwing guitar.

Music

EDITED BY KEVIN O'DONNELL @ODtron

▶ NOTEWORTHY

Prince will release his "experimental" new album, *HITNRUN*, through Tidal on Sept. 7. **Mel B** hopes the **Spice Girls** will reunite for their 20th anniversary in 2016. **U2** have hinted that their next record, *Songs of Experience*, will drop next year.



(Clockwise from top left) A\$AP Rocky, Dr. Dre, Kendrick Lamar, Joey Bada\$\$, Flavor Flav, Method Man, Vince Staples, Chuck D, Warren G

How Dr. Dre Links Rap's Past and Future

In a year that has seen an unprecedented number of revolutionary rap albums arrive via a handful of forward-looking youngsters, hip-hop's old guard—led by 50-year-old **Dr. Dre**, who just released his new album, *Compton*, this month—may have finally figured out the secret to handling middle age as MCs. **By Kyle Anderson**

AS HE OFTEN announces on *Compton*, his first album in 16 years, Dr. Dre is a (very successful) businessman, and he doesn't hesitate to address the elephant in the room. After a brief intro, he launches right into the bombastic "Talk About It," on which the 50-year-old producer and MC raps, "I want it all/Goddamn it, I'm too old, I forgot I got it all/But Andre young enough to still get involved." In a few bars, Dre lets us know that he's aware of his own advanced age, which puts him in rare company: the middle-aged rap superstar.

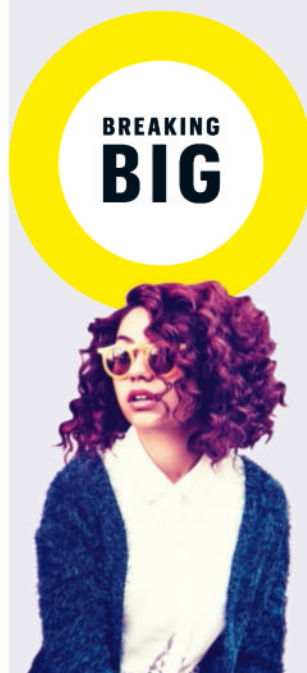
Hip-hop has always been steeped in the past, and this year's crop of game-changing rap albums all owe a healthy debt to the genre's early-'90s golden age: A\$AP Rocky genuflects before the altar of Master P's guttural flow; Joey Bada\$\$' underappreciated 2015 debut *B4.DA.\$\$* offers an extended hat tip to Biggie Smalls; newcomer Vince Staples is fueled by Ice Cube's clear-eyed storytelling; and Kendrick Lamar's universally beloved *To Pimp a Butterfly* closes with an imagined conversation with the late Tupac Shakur. Those same hip-hop heroes beloved by a younger generation may often be dismissed as has-beens who can only cash checks on past successes. Like most branches of pop, trends change too quickly for a chart-topper to stay in place for long, and innovators are forced to make a painful choice: chase the sounds of the moment or stay the course and risk becoming irrelevant.

But just as 2015 has been a great year for young guns, a bunch of older rhyme slingers like Dre have released solid work that suggests they've cracked the code to maturing in hip-hop—and still sounding strong. Snoop Dogg broke a streak of bad albums with the fresh and fun *Bush*; Public Enemy's recently released *Man Plans God Laughs*

crackles and thumps as powerfully as *Fear of a Black Planet*; Warren G just delivered an envelope-pushing sequel to his classic *Regulate...G Funk Era*. And Method Man, Scarface, and Ice Cube are all also prepping projects that sound fiery and full-grown.

Which brings us back to *Compton*. The album doesn't reinvent the wheels of steel but it does find Dre aiming to reconcile his legendary past with wherever he might fit in the present. Over a series of big-budget blockbuster beats, Dre's signature booming baritone gives life to boasts ("Still got Eminem checks I ain't opened yet") and hazy nostalgia ("It's been a while since we spoke, but you still my folks," he says of his late N.W.A comrade Eazy-E). It's uneven, but its mix of flashbacks and feistiness keeps it compelling.

The most important aspect of *Compton* is how the old school (Dre, Snoop, Cube) hangs right alongside the younger set (Lamar, King Mez, Justus)—literally. It's an arrangement that elevates everybody, making *Compton* come on like an electrifying summit between two different schools. And it shows the rookies have something to aspire to beyond nostalgia, while the OGs prove they still have vital things to say.



ALESSIA CARA

From short-story writer to breakout pop singer



Alessia Cara, 19, will be the first to tell you she's an introvert. Growing up in Toronto, the mild-mannered singer spent her days writing short stories, but she always dreamed of performing. So she did what any millennial might do: She uploaded covers of Lorde and Taylor Swift songs on YouTube. One clip, a stripped-back rendition of the Neighbourhood's "Sweater Weather," even went viral in 2013. "I wanted to get my voice out there," Cara says. "It's still hard for me to sing in front of people, but being scared can be amazing."

Fast-forward two years: Cara has become the soul breakout of the summer. Her anti-party anthem "Here" is scaling *Billboard*'s R&B chart and scored her a TV debut on *Fallon* in July. She won't have to go back to just writing fiction soon: Her debut EP *Four Pink Walls* hits Aug. 28. As for its sound, Cara is at a loss for words—or maybe she's not an extrovert yet. "I can't really explain it, I guess it's alternative pop," she says. "If you hear it, you'll get what I'm trying to say." —Madison Vain

ALSO AVAILABLE

SINGLES

Macklemore & Ryan Lewis feat. Ed Sheeran

"Growing Up (Sloane's Song)"

Over a casual drum-and-acoustic-guitar loop, the Grammy-winning "Same Love" rapper mumbles advice to his infant daughter and lets Sheeran do the heavy lifting in the chorus. It's slight, but definitely on-brand, and so bighearted that it can't help but veer into cornball territory.

B- —Kyle Anderson

Robin Thicke feat. Nicki Minaj

"Back Together"

Biting from Marvin Gaye on "Blurred Lines" got Thicke into legal hot water, so the singer jacks a Daft Punk groove instead on this single. An all-time-low Minaj guest verse, where she lazily growls, downgrades "Back Together" from merely forgettable to bafflingly asinine.

C- —Kyle Anderson

ALBUMS

Jordin Sparks

Right Here Right Now

On her third album, the *Idol* alum enlists 2 Chainz and B.o.B to add edge to her sultry R&B sound. But it's Shaggy's support on an island-y ode to committed relationships that pops among a mix of passionate R&B jams and take-charge lady anthems.

B —Dana Rose Falcone

Kip Moore

Wild Ones

The Georgia-bred songwriter introduced himself as a country drifter with a gift for storytelling on his solid 2012 *Up All Night*. His follow-up has bigger ambitions: *Wild Ones* is Springsteen-style rock that reaches for the stadium's nosebleeds. Moore hasn't ditched his country roots entirely, but it's the burn-the-barn-down stompers like "Come and Get It" that stick.

B+ —Madison Vain



Kip Moore ▲

THREE
ROUNDS
WITH

Carly Rae Jepsen

The “Call Me Maybe” sensation, 29, proves she’s more than a one-hit wonder on her excellent new record, *E•MO•TION* (out Aug. 21). Over glasses of wine at Jones Hollywood in L.A., the Canadian singer talks about her journey from working as a pastry chef to making one of the best pop albums of the year. **By Darren Franich**



ROUND 1

GLASS OF PINOT GRIGIO

Your 2008 debut, *Tug of War*, was a folkie-sounding album, but your latest, *E•MO•TION*, is a big pop record. Have you always had such a broad taste in music?

I grew up in a very folk-influenced family. We were listening to Cat Stevens, Joni Mitchell, Leonard Cohen, Van Morrison. The first songs I was learning to pluck out on my dad’s guitar were very folkie songs. But then the Spice Girls record came out and ruined everything for me.

How did your parents react when you told them you wanted to be a singer?

I attended a college that was very based on training for Broadway. But I had been gifted this guitar, and I couldn’t stop writing. I was so surprised by the shift. I was Little Orphan Annie! Dorothy in *The Wiz*! Sandy in *Grease*! And suddenly I knew I wanted to write instead of just

perform. In fairness to my parents, they said: “Okay, go for it. But you’re gonna need to get a couple jobs.”

Where did you work?

I did a lot of minimum-wage everything. For a while, I was living with a French-Canadian girl. She had a pull-out couch, and she was renting it for \$400 a month. Which is more than I could afford. I was working as a coffee barista. And then I became a pastry-chef assistant, because the actual chef went away to see her Internet lover in Norway. I could make you eight cheesecakes at a time. I was also a bartender at this place called Media Club. Sia played there while I was working. She unpacked these stuffed animals and laid them everywhere and put on the quirkiest show ever. Years later I got to write with her and that was pretty amazing.



ROUND 2

GLASS OF PINOT NOIR

There’s an ‘80s vibe to a lot of the songs on *E•MO•TION*. Was that decade’s music an inspiration?

I got the spark of digging into the ‘80s more when I saw Cyndi Lauper play in Osaka and in Tokyo recently. I was lucky enough to get to witness her 70-minute set side-stage for both of those shows.

Between you and artists like Dragonette and Tegan and Sara, is there a Canadian pop squad?

I admire Tegan and Sara very much. We worked on a lot of songs that didn’t make this album. They didn’t match, cohesively, with what we’re doing. But we have future plans!

Were there other songs that didn’t fit the sound of this album?

I mean, I made an indie album [*Tug of War*] that probably no one will ever hear. [Laughs] I made really weird music.

Let’s talk bucket-list career goals. You’ve already done Broadway...

The thing that did surprise me about doing *Cinderella* [on Broadway] is that I wasn’t expecting to like the acting part as much as I did.

There’s a history of musicians becoming actors. David Bowie in *Labyrinth* is one of the scariest things ever.

▶ Carly Rae Jepsen photographed on July 30, 2015, at Jones Hollywood in West Hollywood





Come on, that was a classic! I had three VHS's in my house, because my mom was a hippie and she wouldn't let me watch television. *Homeward Bound II*, *Labyrinth*, and...what was the musical where he goes, "Ba-da-da-da-da-dumm, da-da-da..."

Fiddler on the Roof!

Thank you! [I also loved] *Jesus Christ Superstar*. That might be the best musical of all time. Sorry to get off track, but the music of that musical... [Sings] "Take this cup away from me/ For I don't want to taste its poison."

Americans have some preconceived notions of Canadians. But what stereotypes do Canadians have about Americans?

That's a dangerous question. I don't think you got me drunk enough for that one.



ROUND 3

MORE PINOT NOIR

So, stereotypes...

I get teased a lot for apologizing to everybody and anybody. I walked into my staircase the other day and I apologized to it. My sister was in the room and said, "Did you really apologize to the staircase?" I said, "I'm so Canadian right now. I'm really sorry." I'm really sorry, again!

You live in Los Angeles full-time now. Was that adjustment hard?

I arrived here for the first time, famous, at the height of "Call Me Maybe." Everyone knew me. I don't have to deal with that in the day-to-day anymore. I change my hair color as often as I can.



Music

Have you ever denied to someone that you're Carly Rae Jepsen?

I did it once at a Starbucks. The girl was checking me out too much, and I was in a mood. She said, "So, what's your name?" I said, "Erica." And she put Carly on the cup anyways.

Did you aim to make "Call Me Maybe" a viral hit?

You'll have to forgive me, but even though I love pop music, I was very outside of knowing what was going on inside of the pop world. So when I first saw Justin Bieber and Selena Gomez on my Facebook [singing "Call Me Maybe"] I called my sister and said, "There's a boy who looks very much like Justin Bieber singing my song! Oh, it is Justin Bieber!"

“

I WAS A NERDY CHILD, AND MY PARENTS AND I LIKED FOLK MUSIC. BUT WHEN I PLAYED MY FIRST TALENT SHOW AT 7, MY DAD SAID, 'PICK YOUR SONG, DARLIN.' SO I CHOSE THE BANGLES."

The track was the best-selling song in the world in 2012. Do you feel like you have to equal that success, or do something different?

I don't think you understand. I wanted to throw a big party when "Call Me Maybe" was just on Canadian iTunes. Because I was making money doing what I loved. And it meant I could quit my waitressing.

How do you feel about the song and its impact now?

It was a little bit of a fairy tale that landed in my lap. I found myself pinching myself every day and still not waking up from it. Recently I got to inaugurate Cyndi Lauper into the Songwriters Hall of Fame. There was that moment where I was like, "I think I've peaked, guys. How am I gonna top this? It's all downhill from here."

What kind of music do you want to make in the future?

My prediction for my music is that it will probably get weirder and weirder as I go. With my last album, *Kiss*, I was learning about the rules of pop writing. And with *E•MO•TION*, I was aware of them—but then I decided to break them.

Jepsen sips on pinot noir at Jones Hollywood in L.A.



Carly Rae Jepsen

TITLE *E•MO•TION*

LABEL Interscope

GENRE Pop

REVIEW BY Leah Greenblatt
@Leahbats

THE EXPECTATIONS

following a hit as massive as "Call Me Maybe" could easily have been an albatross around even the sturdiest starlet's neck. But Jepsen shrugs that weight off on her effervescent follow-up, an '80s-inflected collection of sweetly breezy dance-pop baubles. At 29, the Canadian-born singer still operates largely in a Trapper Keeper world of teen longing (see: zero-gravity ditties "Boy Problems" and "I Really Like You"). That innocence suits her lilting, featherlight voice, though; on the shimmering "Gimmie Love," you can actually picture her waiting for her crush in the food court, dreamily sipping Tab from a crinkle straw and humming the chorus to herself. A welcome edge slips in on the lush, intoxicating "All That" and throbbing "Warm Blood"—songs created, not coincidentally, with in-demand indie producers Ariel Rechtshaid and Dev Hynes (Solange, Sky Ferreira) and Vampire Weekend's Rostam Batmanglij, respectively. *E•MO•TION* is the sound of a girl who's had her career-defining smash; now she just wants to have fun. **A-**

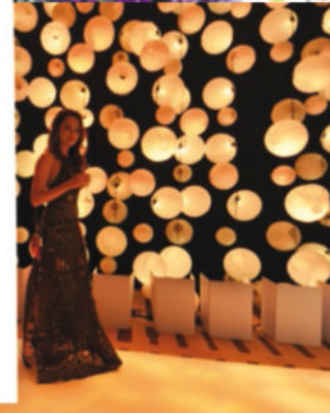


PROMOTION

InStyle INSTA SHOP

InStyle has enlisted the savviest social influencers to share their favorite things for fall. From a bold lip to a tailored top, these must-have styles come straight from our star Instagrammers' feeds and are all immediately shoppable in one place.

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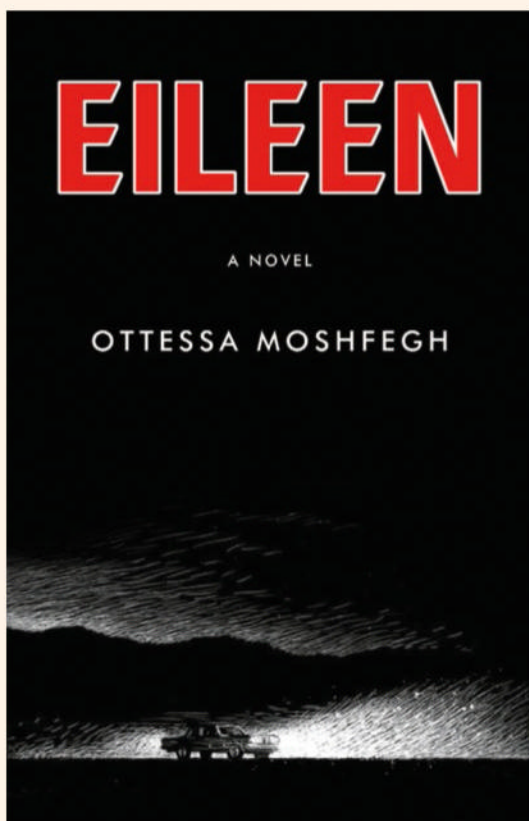


Books

EDITED BY **TINA JORDAN** @EWTinaJordan

▶ BETWEEN THE LINES

The Dr. Is In The new Seuss picture book sold a huge 200K its first week out. **Tweet Talk** “To all those begging for Potter-on-Ice: the image of Ice Voldemort performing the triple salchow will haunt my dreams tonight. #sick” — @jk_rowling



Eileen



BY	PAGES	GENRE	REVIEW BY
Ottessa Moshfegh	260	Thriller	Kevin P. Sullivan @KPSull



THE YOUNG HEROINE—if you can call her that—of Ottessa Moshfegh’s chilling debut is exactly the kind of woman whom noir authors tended to summarily ignore. Think of her as a Flannery O’Connor character wandering

“
THINK OF HER AS A FLANNERY O’CONNOR CHARACTER WANDERING AROUND A RAYMOND CHANDLER NOVEL.”

around a Raymond Chandler novel. Plain and desperately lonely to the point where even a handshake feels like an excruciatingly intimate encounter, the deeply disturbed Eileen lacks every trapping of the typical femme fatale. “You might take me for a nursing student or typist, note the nervous hands, a foot tapping, bitten lip,” she says. “The terrain of my face was heavy with soft, rumbling acne scars.” Eileen hides her figure beneath her dead mother’s ill-fitting clothes and despises her binge-drinking father, though not enough to murder him. (She simply wishes that the icicle above their door would impale him already.) It isn’t until a true noir dame gets a job at the boys’ reform school where Eileen works that we begin to see how dangerous she can be.

Moshfegh spends most of the book’s first half establishing Eileen, now a more adjusted older woman who’s narrating the story of what happened to her during a bitter Massachusetts winter when she was 24. At times Eileen’s backstory and the accounts of her bizarre behavior border on the tedious; it takes patience to get to the pulpy heart of the story. But once you’re finally there, watch out—Moshfegh uses that carefully constructed foundation to build a truly shocking ending, one you’ll never see coming. It’s hard to believe she’s a first-time novelist, so skillfully has she grafted disparate genre elements onto one another: psychological suspense, horror, obsession, and madness. *Eileen* is as twisted, dark, and unexpected as its title character. **B+**

THE OPENING LINE “I looked like a girl you’d expect to see on a city bus, reading some clothbound book from the library about plants or geography...”




The Last Love Song

BY Tracy Daugherty | PAGES 586 | GENRE Biography

REVIEW BY Isabella Biedenbarn @isabella324

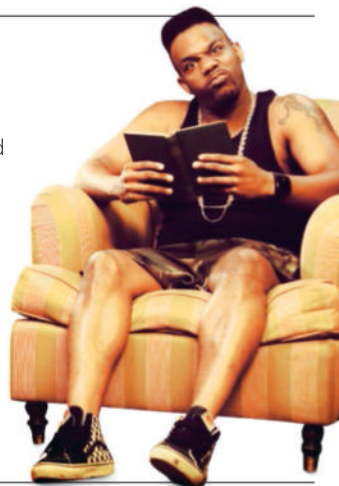
▶ **IN THIS FIRST** major biography of Joan Didion—written without the cooperation of the famously private author of such classics as *Play It as It Lays* and *Slouching Towards Bethlehem*—Daugherty tasks himself with separating the version of Didion we’ve come to know through her work from the real one and determining whether “the life reveal[s] the art, or the art the life.” With a combination of painstakingly detailed research (which can feel a bit overdone) and astute literary criticism, Daugherty approaches his project with the same style he ascribes to Didion’s work: “...to describe the surface...so thoroughly that its depths were exposed, like polishing wood until its grain came through.”

Daugherty is at his best when he delves into literary criticism, and not when dissecting Didion’s personal life—judging her mothering skills, for example, or using her pioneer heritage to illustrate a point. He has a firm, clear grasp on her writing—how it evolved, how it fits into (and helped shape) the landscape of American literature, how her language illuminates her worldview. This grasp is so firm, in fact, that Daugherty employs the distinctly Didion-esque technique of repeating phrases throughout. Still, the book conjures as vivid a picture of this living legend as we are likely to get. **A-** 



A Phat Spin on Classic Lit

Thug Notes—the mad-successful YouTube channel that puts a streetwise spin on beloved books and plays—stars a fictional professor named Sparky Sweets, Ph.D. (played by **Greg Edwards**). But the project, which is the brainchild of a group of comedians and academics, has been so successful at interesting kids in literature that some schools have taken notice. And these analyses, which are occasionally punctuated by unpublishable slang, aren’t just laugh-out-loud funny—they’re hella accurate.



CRIME AND PUNISHMENT

▶ **DR. SWEETS SAYS** “*Crime and Punishment* don’t only spit fly rhymes ‘bout morality, suffering, and religion, but it also a balls-to-the-wall *thrilla*! Most mysteries always askin’ da same question: ‘Who da killa?’ But *Crime and Punishment* different. We know who da killa be. Da real drama comin’ from da war goin’ on in Raskolnikov’s dome.”

THE GREAT GATSBY

▶ **DR. SWEETS SAYS** “Thinkin’ dat stackin’ mad grands is gonna give you da balla life you always wanted is as American as apple pie.... *Gatsby* show us dat jus’ cuz you got mad cash monies don’t mean you can relive your past, and it sho as hell don’t mean you a good person. And Fitzgerald layin’ down somethin’ even mo’ raw: Tryn’a live da American dream can turn yo’ life into a nightmare.”

MOBY-DICK

▶ **DR. SWEETS SAYS** “This book got a whole lot mo’ s--- goin’ on than jus’ a buncha homies chasin’ a fish. Melville droppin’ rhymes ‘bout class structures, race, good and evil.... Like Ahab and errybody else in Herman Melville’s book, we jus’ a buncha sailors flowin’ along a big, empty ocean, searchin’ for meanin’.”

A RAISIN IN THE SUN

▶ **DR. SWEETS SAYS** “This play don’t hold nothin’ back and take on some of da biggest issues dat black folk had to beef wit’ back in the day: family values, gettin’ s--- on by da man, establishin’ yo’ own identity, and most important—what happen when yo’ game get so tripped up dat you can’t realize yo’ life’s dreams. Hopefully, takin’ a peep at this play gonna remind you dat da American dream is for errybody.”

PRIDE AND PREJUDICE

▶ **DR. SWEETS SAYS** “Set in nineteenth-century British high society, we watch a buncha women hustlin’ to make sure dat da world don’t do ‘em dirty and leave ‘em out without summodat cheddar. Now, ain’t nobody know if Austen was throwin’ shade at a cash-obsessed society where women jus’ chasin’ grands, or if she actually support it. She slangin’ her own special kind of irony dat schola’s been geekin’ out ‘bout for years.”

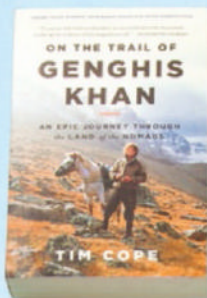
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Get gloriously lost in books that will take you behind the secret-shrouded border of North Korea, into modern-day China, back to the Italian Renaissance, and even in the footsteps of Mongol chieftain Genghis Khan. **By Isabella Biedenbarn**

On the Trail of Genghis Khan

Tim Cope

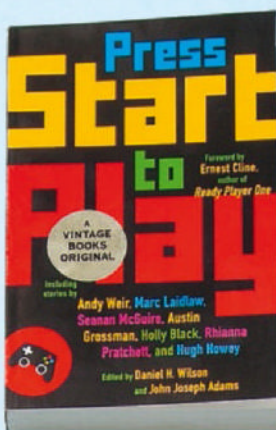
On horseback and accompanied by his dog, Cope traced the length of Genghis Khan's massive empire, spanning the Eurasian steppe from Mongolia to the Danube River in Hungary.



Press Start to Play

Edited by Daniel H. Wilson & John Joseph Adams

Science fiction meets videogames in this sharp story collection, which features work by Holly Black, T.C. Boyle, Cory Doctorow, Austin Grossman, and Rhianna Pratchett.



The Barter

The stories of two women—one in 1902, one in the present—play out in parallel in this haunting, atmospheric thriller, where the pressures of motherhood drive each to make terrifying decisions.

The Dog: Stories

Jack Livings

This richly wrought collection, set in present-day China, follows a vibrant cast of characters, including a Uighur gangster, a journalist, and a wealthy factory owner.



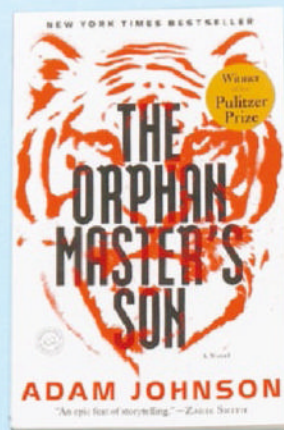
Dryland

For Julie, a 15-year-old pessimist growing up in Portland, Ore., adolescence is just something to trudge through. Then she joins the swim team, which gives her a tiny connection to her estranged big brother.

All or Nothing

Jesse Schenker

Addiction, drive, genius, and the high-stakes culinary world combine in this honest, shocking memoir from Jesse Schenker, the *Iron Chef* winner and owner of acclaimed New York City restaurant Recette.



The Orphan Master's Son

Adam Johnson

Johnson's dazzling Pulitzer-winning novel follows a North Korean named Pak Jun Do who works as a kidnapper for the government—until love drives him to stand up to Kim Jong Il.



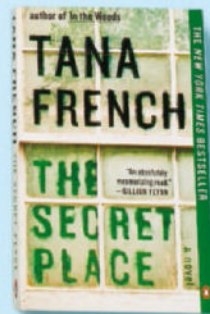
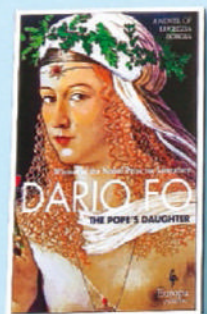
Hotel Living

In this smart, funny read, a sexy Greek management consultant fills his glamorous life with drugs and hookups—until the financial crisis of 2008 brings it all crashing down.

The Pope's Daughter

Dario Fo

This novel, translated from the Nobel Prize winner's Italian, illuminates Lucrezia Borgia's Renaissance life: daughter of a pope, mother of a prince, and the only woman to lead the Catholic Church.



The Secret Place

Tana French

The "secret place" is a bulletin board at St. Kilda's school where teen girls can share their secrets. But when someone posts a certain photo, it triggers the reopening of a murder investigation.



haveKINDLE willTRAVEL

@ANASBARROS, ISTANBUL | Amazon asked me to take the Kindle Paperwhite on my next trip. I found my way up to the rooftops to read *Kafka on the Shore*—it's a book I keep coming back to. Because, like this beautiful city, it means something new each time I visit.

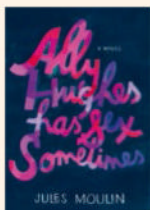
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QUICK TAKES



Ally Hughes Has Sex Sometimes
JULES MOULIN
Novel

Ten years after an uncharacteristic (yet exhilarating) weekend stand with a former student, single mom and college professor Ally Hughes stumbles upon her fine fling once again—this time in her kitchen and on the arm of her now-grown daughter. What ensues is a charming, madcap rom-com that will have you swooning until the very last page. **B-**—Amy Wilkinson **ECA**



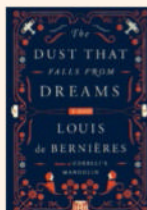
Everything, Everything
NICOLA YOON
YA

Don't let "sick teen" fatigue keep you from this fresh, moving debut: It's far more complex than the sweet tale of first love it initially seems to be. Maddy's "bubble baby disease" confines her to her home, but when brooding Olly moves in next door, the two begin a furtive online romance, and Maddy grows dangerously reckless. **A-**—Isabella Biedenbarn **ECA**



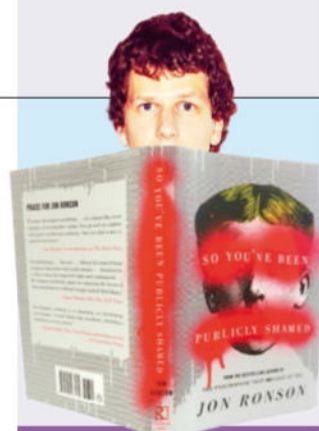
Zero World
JASON M. HOUGH
Sci-fi

In Hough's genre-bending thriller, Peter Caswell kills people for a living, but his memory gets wiped each time, causing an odd sort of amnesia. Soon he realizes he knows some strange things—secrets about spaceships, wormholes, and parallel worlds. It's an enjoyable read but a bumpy one—expect minor whiplash from the frenetic pace. **B-**—Christian Holub **E A**



The Dust That Falls From Dreams
LOUIS DE BERNIÈRES
Novel

This tale of English life before, during, and after WWI features little new material. De Bernières juggles a large cast, but their quirks seem forced, their plotlines haphazard. Even worse, the novel suffers from a hodgepodge of perspectives (first and third person, plus letters, diaries, poems, and prayers) and a self-conscious writing style. **C-**—Maya Stanton **ECA**



WHAT I'M READING

JESSE EISENBERG

So You've Been Publicly Shamed
JON RONSON
Nonfiction

"Oh my God, I can't stand it, I was up all night reading. It's called *So You've Been Publicly Shamed*. It's terrifying. I identify with these people who have done really... [small things] that just ruin your life. It's mob rule on the Internet."



ONCE UPON A TIME IN THE WEST

He may be best known as a celebrity photographer—he recently shot EW's *Boyhood* cover—but **Richard Phibbs** has long been fascinated by the American West, evoked gorgeously in a new book brimming with images of rolling prairies, ramshackle barns, and split-rail fences..



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MAGNUM Ice Cream, the only ice cream bar made with Belgian chocolate, partnered with BCBGMAXAZRIA to create the worlds most pleasurable fashion accessory the BCBGMAXAZRIA for MAGNUM Belgian Chocolate Wrap.

Magnumicecream.com

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Stage

EDITED BY DANIELLE NUSSBAUM @daniellenuss

▶ BEHIND THE CURTAIN

The Broadway run has racked up over \$30 million in advance sales. The Roots' **Questlove** and **Black Thought** will produce the cast album, due Sept. 25. Famous attendees already include **President Obama** and **Sarah Jessica Parker**.



▲
Daveed Diggs, Okieriete Onaodowan, Anthony Ramos, and Lin-Manuel Miranda

Hamilton

DATE

Opened Aug. 6

REVIEW BY

Leah Greenblatt @Leahbats



▶ **WHAT EVEN THE** most patriotic American knows about Alexander Hamilton can probably be scrawled across his face on the \$10 bill—and how much we care about his backstory could be inscribed on a dime. He created the country's first banking system and established tariffs to fund the national debt, you say? Scintillating! In fact, though, his life was the stuff a dramatist's dream is made of, full of tragedy and intrigue, and *Hamilton's* Tony-winning star/composer/lyricist, Lin-Manuel Miranda (*In the Heights*), has turned a Founding Father's largely forgotten narrative into one of the most joyful, kinetic, and extravagantly original musicals ever imagined for the stage.

Drawing from Ron Chernow's best-selling 2004 doorstop of a biography, Miranda tells what is essentially a classic immigrant tale: Born out of wedlock in the West Indies and orphaned by his teens, Hamilton arrived in the then-nascent United States in 1772 and swiftly became a rising star on George Washington's military staff. So far, so junior-high history class, at least on paper. But nearly every moment here is told via song—dense, syntactically dazzling compositions forged from the snap-crackle cadences of pop, hip-hop, and spoken word—and delivered by an electric cast whose diverse ethnicity feels less color-blind than color-defying. Miranda is Puerto Rican, and Hamilton's friendly-rival-turned-assassin, Aaron Burr, is played by the outstanding black actor Leslie Odom Jr. Both Burr and George Washington (Christopher Jackson) have their heads clean-shaven, while Thomas Jefferson (Daveed Diggs) pairs his velvet britches with a buoyant halo of corkscrew curls. Phillipa Soo and Renée Elise Goldsberry bring both fierceness and fragility to keenly drawn supporting roles, and Jonathan Groff, preening like an inbred Persian cat, is a fantastically camp King George.

Miranda's singular gift for storytelling and wordplay makes even the Federalist Papers sound sexy, but the play's intrigue comes mostly from its potent stew of friendship and romance and outsize ambition; it's as if *House of Cards* were folded into a sort of *Days of Our Colonial Lives* fever dream, then filtered through the minds of Tupac and Sondheim. It's that strange and that spectacular, and you'd be crazy to miss it. **A**

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The Bullseye



Their real superpower is not meeting even the lowest of expectations.



Nicole Scherzinger is possibly loosening up Ed Sheeran's buttons.



A *Jumanji* remake?! Not in my jungle!



That'll do, Lenny Kravitz's penis. That'll do.



Melissa Gilbert to run for Congress...to represent the Louisiana Purchase.



New evidence suggests Shakespeare might have smoked weed. We should have figured after the lady doth polished off her third bag of Funyuns.



FKA twigs says she's never seen her fiancé in *Twilight*. Well, that explains it.



Oh, the Picture-Book Sales Records You'll Shatter!



James Franco to play twins on HBO '70s New York porn drama from *The Wire*'s creator. Makes much more sense than this season of *True Detective*.



Someone get the Cake!!!



Zac Efron in talks to join the Rock in *Baewatch* movie. Nope, not a typo.



Don't hate us, but the new Carly Rae Jepsen album is, like, really, really good.



Pretty Little Liars finally reveals "A." But who is "B"?! We're kidding. We think.



The One Where Chandler and Joey Didn't Get Invited to Rachel's Wedding



Empire is considering a young Cookie spin-off, back when she was just an ambitious little spoonful of dough.



A doctor worth waiting 16 years for



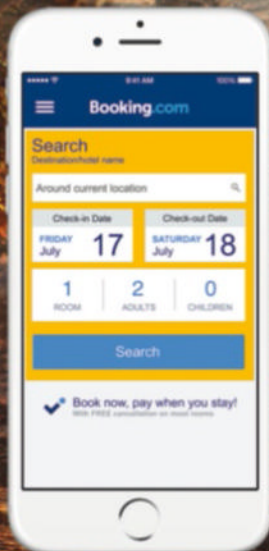
We're on board for a Spice Girls 20th-anniversary reunion, so long as their hips don't pop out when they slam it to the left.



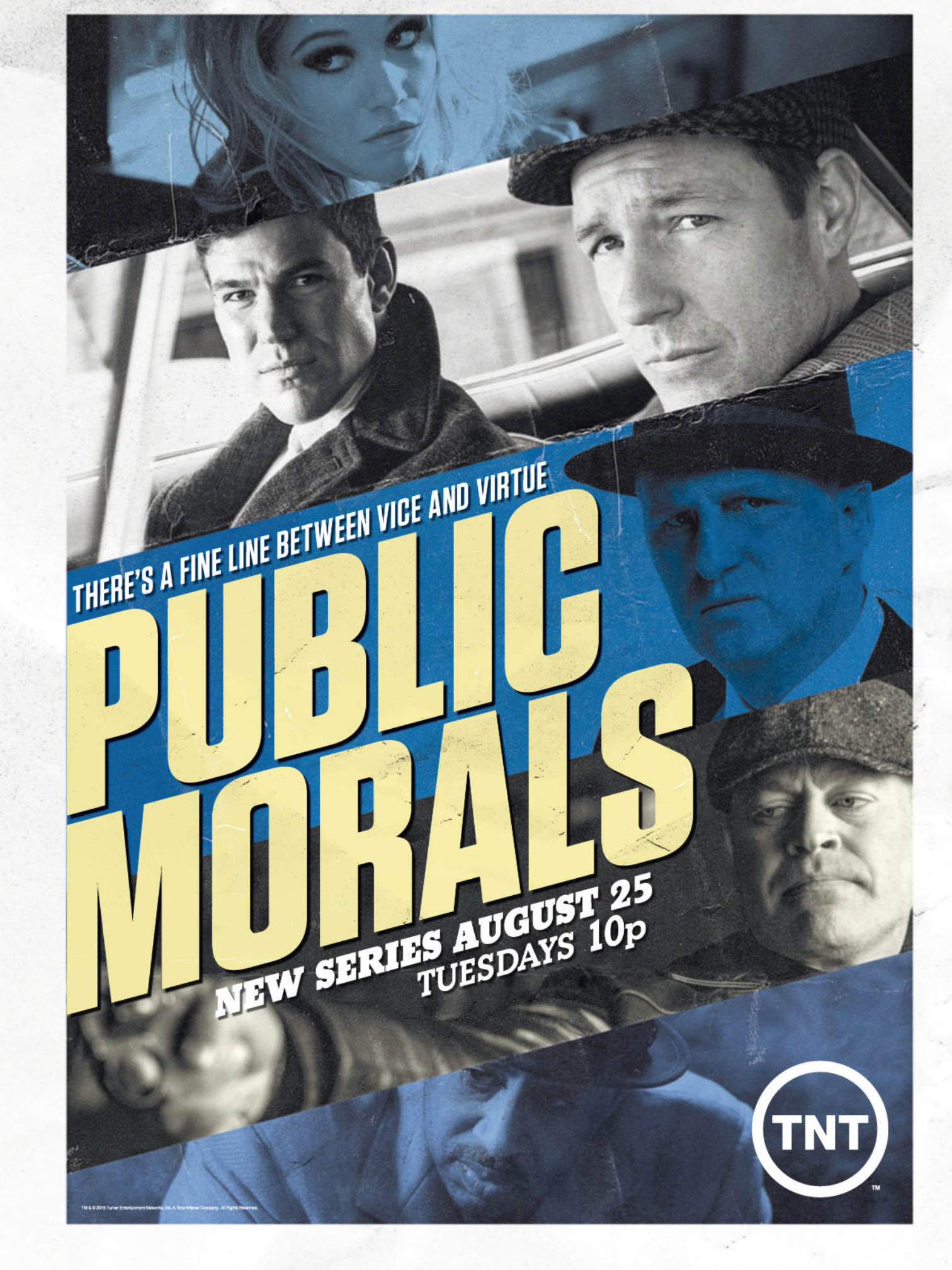
Louie's taking an "extended hiatus," and suddenly this comedy just got even sadder.

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